

STAR TREKTM

ADVENTURES



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STAR TREK ADVENTURES

CAPTAIN'S LOG

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SPACE, THE FINAL FRONTIER...

“...to boldly go where no one has gone before.”

— FROM STARFLEET'S MANDATE

A A UNIVERSE OF POSSIBILITY

FOR MORE THAN 55 YEARS AND ACROSS 11 television series, 13 feature films, and countless other forms of narrative, from novels to comic books to games of all types, *Star Trek* has delighted audiences worldwide with its science-fiction storytelling in a future laced with hope, adventure, drama, and wonder. From its conception by creator Gene Roddenberry as “*Wagon Train to the Stars*” (a Western series that focused on a recurring cast exploring together) to its current life in no fewer than five series in active production, *Star Trek* stands unique among science-fiction media properties,

presenting a comprehensive and consistent setting in which virtually every fiction genre and type of character can find a home. Any type of story you can imagine telling can fit somewhere within the expansive *Star Trek* universe.

Welcome to ***Captain's Log***, where you can learn about the franchise, the setting, the eras and styles of play available to you, and then use the tools in this book to create a unique character and tell amazing *Star Trek*-style stories, either by yourself or with a group of friends.

A SUPPLEMENT STRUCTURE

CAPTAIN'S LOG PROVIDES ALL THE INFORMATION you'll need to understand the essentials of the *Star Trek* setting, the tools you'll need to create a character, and guidance on how to develop satisfying stories with that character, whether you play by yourself or with a group of friends.

Chapter 1: *Star Trek* Defined provides a primer on what makes *Star Trek* unique among science-fiction media properties, including the setting's ethos, mythos, expectations, assumptions, and more. In addition, this chapter discusses what ***Captain's Log*** is and how it directly ties into the DNA of what

makes *Star Trek* an amazing stage on which to tell great stories.

Chapter 2: *The Star Trek Universe* is aimed at the new or casual fan who might not be familiar with all the myriad details of the *Star Trek* universe and how they might apply specifically to a solo roleplaying game. This chapter provides information about how the contents of the setting operate, how beings in the setting live and work, the various eras of play available, as well as a number of styles you can use to set the tone of the stories you want to tell.

YESTERDAY'S ENTERPRISE

This game can be used to tell stories in any *Star Trek* era, from the earliest days of the Federation in the 2100s to the 32nd century and beyond. You may choose to set your game at the dawn of Earth's tentative steps to exploring space in the 20th and 21st centuries; during the "Five Year Mission" period in the 2200s when illustrious captains such as Georgiou, Pike, Kirk, and Kang commanded starships and pushed the boundaries of known space; during the 2300s

where the Klingon Empire and Federation forged peace and navigated the challenges of their new alliance while also facing a variety of threats; or even in the centuries following the events of *Star Trek: Picard* and into the far future depicted in recent seasons of *Star Trek: Discovery*.

As Spock once said, "There are always possibilities." Where will your imagination take you? ■

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Chapter 3: Reporting for Duty explains how to build a character for **Captain's Log**, either through a detailed **lifepath** to generate the character's statistics and gameplay information, or via the **creation in play** method, to get you into the game faster. Whether you are playing a Starfleet officer, a civilian, or an officer from any other polity, this chapter will enable you to create a character that fits right into the *Star Trek* universe, no matter which era of play you choose to explore.

Chapter 4: Your Home in the Stars enables you to build the other critical component of your stories – the ship or station on which your character lives. Starships and space stations in *Star Trek* are as critical as the characters, and this chapter gives you the tools you need to create the environment in which your character spends the bulk of their time.

Chapter 5: Rules of Play provides all the rules you need to play in solo mode, including how to start your mission, how to handle task attempts, and ways to manage conflict in all its forms during the course of your mission. The chapter also discusses optional modes of play, including **cooperative** gameplay (gaming with fellow players without a gamemaster) and **guided** play (gaming with fellow players and a gamemaster serving as a narrator and guide).

Chapter 6: Playing Captain's Log offers additional guidance on effective *Star Trek*-style storytelling, oriented toward starting, playing, and completing a **Captain's Log** session. You'll find insights into the

traditional three-act structure, writing log entries, using the probability matrixes to ask and answer questions to add to your narrative, information on various narrative devices, and insights into completing a mission.

Appendix I: Probability Matrixes provides you with the most essential random tables you'll use in **Captain's Log**, including the Yes/No Probability Matrix. The chapter also provides guidance on generating mission types; creating themes, advantages, and complications; building encounters; and managing Momentum and Threat spends.

Appendix II: Allies and Adversaries gives you a wide range of random tables useful for creating the many non-player characters you may encounter during any given mission. The chapter also provides guidance on creating creatures, beasts, and spaceborne entities for your character to encounter, befriend, evade, or defeat.

Appendix III: Locations and Starships offers guidance and random tables designed to help you create sectors, systems, planets, and moons to discover and explore, as well as interesting locations to serve as set-pieces for your adventures. Also provided are tools and tables to help create alien civilizations and add details to their form of government, religion, and other key societal details. This appendix also offers guidance on creating random ships, stations, and related information,

such as generating ship damage and managing crew casualties.

Appendix IV: Additional Matrixes offers additional random tables designed to help you flesh out your ongoing narrative, including how to manage your character's downtime in between missions, exploring time intervals, and generating names. This

appendix also includes tables to help you determine where your character was injured and what type of injury they might have sustained, should they get harmed during a physical altercation.

Appendix V: Forms includes the Character and Starship, Missions and Log Entries forms, and a sample filled-out character sheet.

USING THIS GUIDE

THIS BOOK PROVIDES YOU WITH A WEALTH OF information about *Star Trek's* eras, styles of play, and character options, all designed to help you develop and play a character that fits into the *Star Trek* universe. The book also provides a complete rules system for telling your own unique *Star Trek* stories with your character. Whether you are playing a Human, Klingon, Bajoran, Vulcan, sentient android, self-aware hologram, liberated Borg, or something else, this guide can help you build a unique character and then tell amazing *Star Trek*-style stories with that character.

With this book and a couple of 20-sided dice, you can bring a unique *Star Trek* character to life and tell dramatic and engaging stories, in your very own *Star Trek* episode or ongoing series. You may choose to use the book as a facilitator to telling stories collaboratively with friends who use their own unique *Star Trek* characters. You may even choose to play ***Captain's Log*** like a traditional roleplaying game, with a gamemaster narrating the action for a group of players, using this book as a guide and reference. The choice is yours.

Now, gather your writing material, some 20-sided dice, and your favorite snacks. It's time to explore the final frontier, *Star Trek*-style. Engage!



WHERE TO START?

What if you want to play this game but you've never watched *Star Trek*? Perhaps you're a casual fan who has viewed a handful of episodes here and there. Maybe you're on the fence about the game and need inspiration. Perhaps you're uncertain which handful of episodes out of the hundreds available might help answer "Just what is *Star Trek*?" and "What can I do in a game of *Captain's Log*?"

Consider watching the following episodes, which include some great character-focused *Star Trek* episodes and exemplify what's possible for a typical *Captain's Log* mission. As you watch them, imagine what your character might do to carry forward the *Star Trek* ideals and ethos embodied in these stories.

STAR TREK

The original series laid the foundation for the entire franchise and set the tone and style for more than 55 years of science-fiction storytelling. Episodes worth checking out include "Amok Time," "The Galileo Seven," "The Deadly Years," and "Wolf in the Fold." For a good example of how to have fun within the setting, check out "The Trouble with Tribbles."

STAR TREK: THE ANIMATED SERIES

The Animated Series continues where the original series left off, and while the crew composition changed somewhat, the storytelling is as strong as ever. Three standout episodes include "The Time Trap," "Yesteryear," and "The Slaver Weapon."

THE MOTION PICTURES

While feature budgets and scope require a refocus of intent, the *Star Trek* films deliver spectacle as well as story. *The Wrath of Khan*, *The Search for Spock*, and *The Voyage Home* present a deep, character-driven trilogy that is alternately action-packed, tragic, and humorous. It's worth noting that three of the feature films involve time travel, a storytelling staple.

STAR TREK: THE NEXT GENERATION

Moving the franchise into a new era, *The Next Generation* built on what came before and added much detail to the *Star Trek* universe. Some standout character-focused episodes include "Remember Me," "Tapestry," "Data's Day," "The Inner Light," "The Emissary," and "Sins of the Father." "All Good Things" brings the series to an epic conclusion and tells a deeply personal story along the way.

STAR TREK: DEEP SPACE NINE

Deep Space Nine took a bold new approach to *Star Trek* storytelling – rather than traveling to the adventure every episode, now the adventure would come to the station. This meant that issues and challenges left unresolved at the end of an episode would often still be present next time. Be sure to check out the episodes "Emissary," "Duet," "Dax," "The Visitor," "Far Beyond the Stars," and "It's Only a Paper Moon" for examples of powerful, character-driven stories.

STAR TREK: VOYAGER

Voyager showed us that even if you take a crew far away from the established *Star Trek* universe as shown in the Alpha and Beta Quadrants, you can still tell a wealth of stories in the *Star Trek* tradition. Standout character episodes include "Caretaker," "Counterpoint," "Lineage," "Timeless," and "Author, Author."

STAR TREK: ENTERPRISE

Enterprise takes us to the beginning, showing us what exploration was like for Starfleet in its infancy. The *Enterprise NX-01* breaks new ground episode after episode, illustrating what a deep-space exploration mission might look like. Check out the character development in "Carbon Creek," "First Flight," "Dear Doctor," "Similitude," the "Affliction" and "Divergence" storyline, and "In a Mirror, Darkly."

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STAR TREK: DISCOVERY

Taking the franchise into bold new directions (and, in more recent seasons, 900+ years into the setting's future), *Discovery* tells some of the most mature and thoughtful stories of all the series. Consider viewing "Lethe," "Such Sweet Sorrow," "An Obol for Charon," "Magic to Make the Sanest Man Go Mad," "Die Trying," "But to Connect," and "New Eden."

STAR TREK: SHORT TREKS

Each of the ten *Short Treks* episodes are character focused, and all worth checking out, but if you're pressed for time, try to watch "Calypso," "The Trouble with Edward," and "The Escape Artist."

STAR TREK: PICARD

The first season of *Picard* tells a deeply personal story, something not seen before in the annals of *Star Trek* on such a scale or with such focus. Check out "Remembrance" and "Nepenthe."

Season two took the characters in a new direction, into the past and into an alternate universe. The episodes "The Star Gazer" and "Two of One" are good character-focused stories.

STAR TREK: LOWER DECKS

Taking the franchise into the funnest frontier, *Lower Decks* brings a whimsical yet reverent tone to *Star Trek*. It's worth checking the whole series out since the episodes are short, but if you need a few highlights, watch "Much Ado About Boimler," "Moist Vessel," "No Small Parts," "I, Excretus," "Wej Duj," and "Reflections."

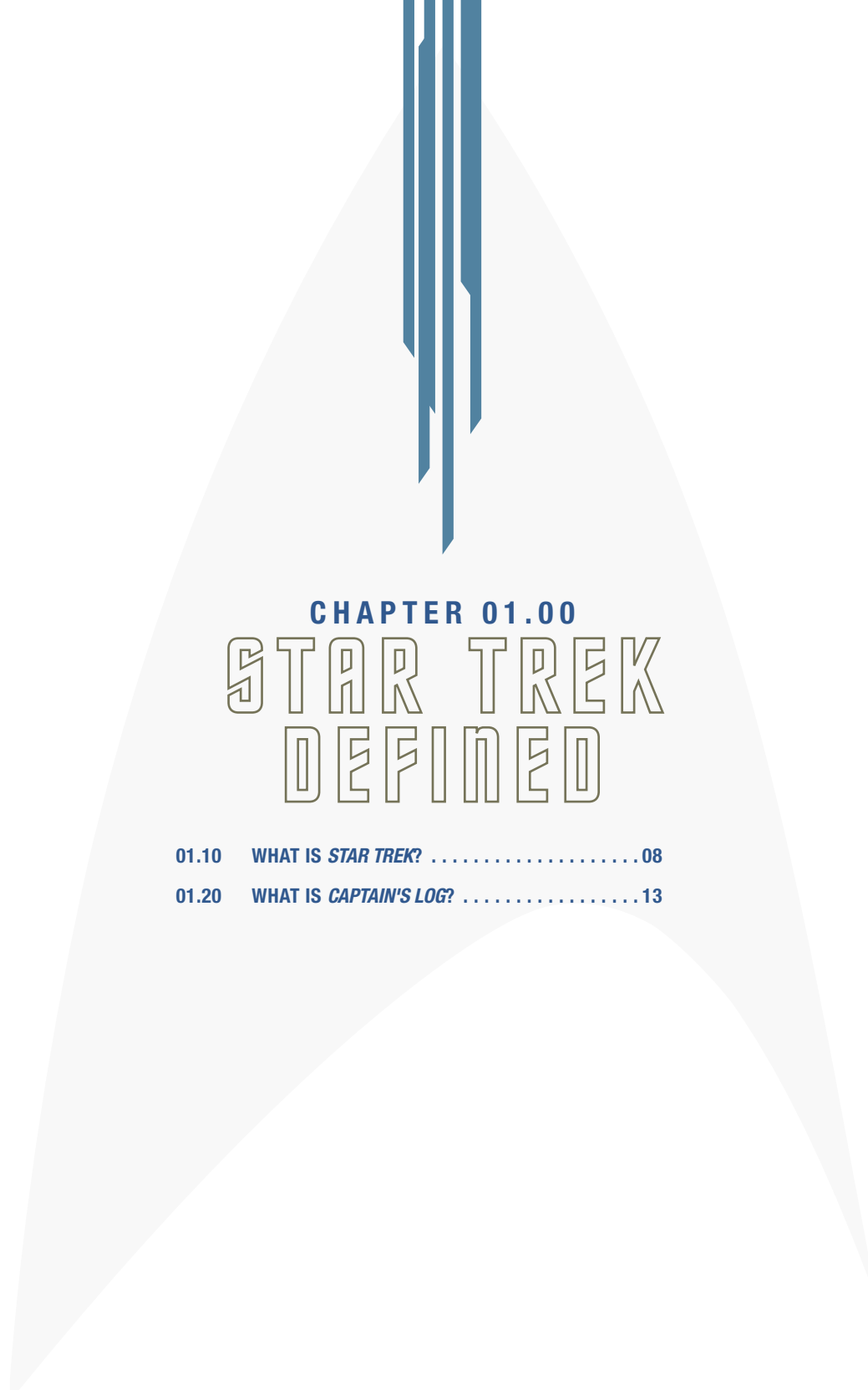
STAR TREK: STRANGE NEW WORLDS & STAR TREK: PRODIGY

Two more series released during the development of this book, *Strange New Worlds* and *Prodigy*. Both have great character-focused episodes, so check them out! ■

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CHAPTER 01.00

STAR TREK DEFINED

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WHAT IS STAR TREK?

*“And you people, you’re all astronauts
on some kind of star trek.”*

– DR. ZEFRAM COCHRANE

A TEN FACTS ABOUT STAR TREK

WHILE *STAR TREK* HAS BEEN IN THE PUBLIC’S collective consciousness for more than 55 years and is one of the most significant popular culture icons in the world, it has come to mean different things to different people over the franchise’s life. For that reason, it’s worth examining ten key points to help establish a baseline when thinking about adapting *Star Trek* to a **Captain’s Log** roleplaying game experience you’ll inhabit with your character.

1. Star Trek has a Science Fiction Setting

First and foremost, *Star Trek* has a science fiction setting with all the expected tropes and trappings that make science fiction what it is. Spaceships, faster-than-light travel, energy weapons, new worlds to discover and explore, a wide variety of alien life-forms to encounter and interact with, all with a firm basis in known science and scientific principles, as well as theoretical science. And not only the “hard” sciences – physics, astronomy, chemistry, biology, and all the xeno- and exo-versions of these, certainly – but also the “softer” sciences of archaeology, sociology, psychology, and anthropology play key roles in many *Star Trek* stories.

Writers involved in *Star Trek* stories have taken full advantage of the franchise to examine social issues of their times, focusing those issues through a science fiction lens. From its inception right up to its present offerings, *Star Trek* has tackled a wide variety of social and political topics, including, but not limited to: racism, social injustice, gender equality, sexual identity, labor issues, the challenges of reliance upon automation, Human rights and Human rights violations, war, violence, religion and faith issues, drugs and addiction, and terrorism.

The franchise’s handling of each topic may not always be perfect, and almost never attempts to present solutions. However, *Star Trek* shows us that it’s important to raise the questions and to highlight the issues, through a science fiction lens, in order to spark discussion and, perhaps, lead to change for the betterment of all.

2. Star Trek Presents a Positive, Hopeful, and Vibrant Forecast

One of the first things you’ll note about *Star Trek* on screen is that the colors pop out at you. The future presented by the franchise is vibrant, rather than washed out or shaded in grays. Starfleet

uniforms and civilian clothing are colorful, and Starfleet vessels almost always have brightly-lit interiors and control panels and displays. This attention to bright colors reflects the overall positive tone of the franchise, the hope baked into the concept of each series.

Starfleet officers live in a post-scarcity society where all basic needs are met, where all individuals are free to pursue whatever interests or careers they care to set their minds to. They explore the universe not to conquer other peoples or to acquire land or treasure, but to expand their understanding of themselves and the universe in which they live.

Unlike other science fiction properties that might present a dystopian future or a dark, brooding noir type of world, or settings in which endless war is a daily fact of life, *Star Trek* offers a universe of morality, hope, and joy in the wonders to be explored. What do you want to explore while creating a *Star Trek* story?

3. In *Star Trek*, Diversity, Equity, and Inclusion are Paramount

From the very first episode, *Star Trek* presents a diverse crew representing a wide variety of Human ethnicities, skin tones, backgrounds, histories, and identities, along with one half-Human, half-Vulcan science officer. In addition, the various series present many representatives from alien species and cultures, adding to the diversity of a given cast of characters.

Star Trek presents a future where everyone is welcome, accepted, and considered equal no matter their species, gender identity, sexual preferences, faith, body shape, or other unique traits. Differences among individuals are embraced and celebrated, and discrimination and exclusion on any basis is prohibited. This standard of diversity, equity, and inclusion provides you with the flexibility to create any character you can imagine. They all have a home in the *Star Trek* setting.



NON-FEDERATION CHARACTERS AND CAMPAIGNS

Many *Star Trek* characters and cultures do not embrace the IDIC philosophy or adhere to the generally hopeful and utopian point of view portrayed in most *Star Trek* stories. Often, these characters and cultures are presented as antagonists for the heroes to battle or overcome, which in some cases can be problematic.

Not all Cardassians are fascistic torturers, nor are all Romulans treacherous schemers. As with any species or culture, there are members across the many spectrums, from conservative to progressive, fascist to libertarian. Tarring an entire people with the same brush or label is as unacceptable and intolerable in the *Star Trek* universe as it is in real life.

To that end, if you want to play *Captain's Log* as a Cardassian soldier based on a *Galor*-class warship, run operations as a member of a Romulan Tal Shiar strike team, or portray a Ferengi arms dealer working every side of a given conflict to earn maximum latinum, there's nothing stopping you from doing so. The game's mechanics don't change. What will change are the tone and expectations of your game in comparison to what is traditionally seen as a *Star Trek* story. Putting aside the tenets of IDIC and the *Star Trek* ideal of an egalitarian future for another approach means your game will have a very different feel from the intentions of the franchise's creators and the game designers. And that's okay – make the game your own and go boldly. ■

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4. The Characters Build and Nurture Relationships

Watch any episode of *Star Trek* and you'll find characters working together, playing together, and exploring together. While there is a certain level of discipline and distance maintained by some characters, many of the characters on the shows are friends on- and off-duty – sometimes even family.

It is Human nature to form communities, and the communities we see episode after episode are often ones many fans want to tune back in to time and time again. We respond in kind when we see the characters caring for each other, risking their lives for each other, or sacrificing their all so that another might live on. There are so many great relationships to draw from for inspiration; here are just a few examples: the dynamic between Kirk, Spock, and McCoy; the loving father-son relationship of Benjamin and Jake Sisko; the friendships forged between Burnham and Tilly, Data and La Forge, Bashir and O'Brien, and Rutherford and Tendi; and the nurturing mentorship Saru imparts upon Tilly.

5. The Franchise Focuses on Character over Plot

Related to the previous point, *Star Trek* is arguably at its best when it focuses on the characters and how they react and change to the circumstances placed in their paths. How does Kirk react when he learns that Edith Keeler must die? What does the crew of the *Enterprise-D* feel when they see that their beloved captain has been assimilated by the Borg and turned into Locutus?

Star Trek certainly has its share of stories where the plot must be solved by creative thinking, scientific know-how, and a judicious sprinkling of technobabble, but it is arguably the character-driven episodes that fans remember most vividly, and they are often the ones that keep us watching season after season. As you play through *Captain's Log*, develop your character and their supporting cast into fully rounded, fascinating characters that you'd want to watch in action, session after session.

6. Most Characters Live in a United Federation of Planets

By the 24th century in *Star Trek* terms, the United Federation of Planets has grown to include more than 150 member worlds and protectorates, a conglomerate of billions of beings working toward a common purpose. Allying together for mutual protection and mutual benefit pays dividends for the Federation, whose members know that they are stronger together, rather than separate. There is safety in numbers, but there is also strength and solidarity and shared purpose.

In addition, the Federation is grounded firmly in policies and practices that portray a grand view of ethics and morality. The Federation is aware of its strength and potential for abuse on other worlds, intended or otherwise, and endeavors to manage these concerns via law and order and a series of directives and policies intended to stand the test of time. The Prime Directive – which focuses on non-interference with pre-warp cultures – represents the Federation's awareness of itself and requires all who serve in Starfleet to follow the spirit, if not the letter, of that directive. The moral challenges that arise from it are a staple of *Star Trek* drama. Where and how will it play a role in your stories?

7. Starfleet Characters Blaze the Trail

Starfleet is the uniformed, exploratory organization within the Federation, primarily focused on deep-space exploration and research. Starfleet vessels and crews also take on other missions and assignments based on the needs of Starfleet and the Federation, including, but not limited to, peacekeeping efforts, disaster relief, defense, and diplomatic operations. Most *Star Trek* characters are Starfleet members, though most series also present non-Starfleet characters to provide contrast and alternative viewpoints and storytelling possibilities.

As an organization composed of members from Federation member worlds, protectorates, and sponsored individuals from non-Federation worlds,

Starfleet is one of the primary organizations beings of the Galaxy can join to contribute their talents to the furtherance of knowledge for all. Is your character a member of Starfleet? If so, what motivated your character to join Starfleet over any other profession or life interest? What skills or perspectives do they have to contribute? If they're not a member of Starfleet, would they ever consider joining? Why or why not?

8. Star Trek Examines the Human Condition

Every *Star Trek* series has at least one character, often non-Human, who serves as the means by which the writers and the audience explore what it means to be Human. In some cases, it might be a Human character who was raised in a non-traditional manner, such as in the cases of Michael Burnham and Seven of Nine. In many ways, these characters often have the most Human responses to events and are often the ones musing on the story's moral in the episode's coda.

Commander Spock, Lt. Commander Data, Constable Odo, the Emergency Medical Hologram, Neelix, Kes, Dr. Phlox, Commander Saru... these characters bring a uniquely non-Human perspective to their series. They reveal to us, Humans here on Earth, answers to questions and then present the inevitable questions that arise from those answers. Do you want to play such a character? What role would they play in your game?

9. Star Trek Explores the Wonders of the Universe

In addition to exploring what it means to be Human, *Star Trek*, as a science fiction setting, embraces the exploration of the unknown, via real science, plausible science, and, when needed, fictitious science that sounds good for the sake of the story. Virtually every character in the various series have some education and background in one or more science disciplines and can understand and operate most standard technology (e.g., most beings can operate a shuttlecraft much as many today might operate an automobile).

Star Trek has inspired generations of scientists, engineers, and theoreticians. Many technological devices and concepts that once began as science fiction concepts on the show have gone on to become real devices in real life. Just as modern technology inspires the writers of *Star Trek* to think more futuristically, *Star Trek* sparks innovation through inspiration. If your character isn't a dedicated scientist or engineer, what disciplines are they interested in?

10. Characters Have Some Fun Along the Way

Star Trek is most often presented as a science fiction drama, where high stakes, danger, and Galaxy-spanning events are used more frequently

than day-to-day storylines; yet, even with the ever-present drama, somehow most of the characters seem to love their jobs, their fellow crewmates, and the journey they all share. They even crack smiles and tell jokes along the way.

Many *Star Trek* episodes carry a tone and spirit firmly planted in the comedy genre, showing that even while traveling through deep space, working far from home, facing hundreds of possibly fatal encounters, it's Human nature to occasionally get silly and stumble into comical situations. You might come out of them unscathed, with perhaps a bit of replicated egg on your face and a purring tribble perched atop your head. If it fits into your game concept, remember to have fun while exploring all your imagination has to offer.

A SUMMARY

NOW THAT WE'VE ESTABLISHED WHAT *STAR TREK* is, or at least built a baseline to spark discussion, let's take that foundation and apply it to the game you have in hand, ***Captain's Log***.



WHAT IS CAPTAIN'S LOG?

"Yes, yes, yes. Now, where are the games?"

— FALOW, MASTER SURCHID OF THE WADI

A TEN ASPECTS OF CAPTAIN'S LOG

NOW THAT YOU HAVE A GREATER UNDERSTANDING of what *Star Trek* is (if you didn't already have a firm grasp of it before picking up this book), you might be wondering just what is **Captain's Log** and why would you want to play it? What can your character accomplish in this setting that hasn't already been portrayed by the many characters and crews in hundreds of filmed stories, and hundreds more in print?

Those questions can be answered if you consider the following ten aspects of the game. Think on them so that you can determine just what kind of *Star Trek* game you want to play, and with what kind of character.

1. Your Ship, Your Crew, Your Adventures

The *Star Trek* universe is really, really big. It spans more than a thousand years of in-setting content and touches on all four quadrants of our Galaxy (and sometimes beyond!). While the many characters we've come to know and love over the last 55 years have told amazing stories and lived amazing fictional lives, there's always more to discover. You are a unique individual, as is everyone who has ever played the game, written a *Star Trek* story, or played some role in the design, development, or production of any episode, movie, or printed story.

Your character will likewise be unique, and the stories you tell will be unique as well. You'll be developing your own series, set on your ship or station, in your own corner of the *Star Trek* setting. Starfleet always has need of new officers and new starships; create yours and add your stories to the ever-expanding *Star Trek* universe.

2. Rules That Support Every Era

While many **Star Trek Adventures** products are designed to fit into specific eras' visual aesthetics, with rules for those particular eras, **Captain's Log** was designed to be era-agnostic, both visually and rules-wise. This means you can create stories in any era of *Star Trek* with this ruleset. You can play games in the 22nd, 23rd, 24th, 25th, or 32nd century, somewhere in between, or even in an alternate timeline or parallel universe. Where will your imagination take you?

3. A Streamlined Ruleset Focused on Narrative

The game system presented in **Captain's Log** is a streamlined version of the 2d20 system used in **Star Trek Adventures**. It features a straightforward task resolution system: when you are presented with a task to attempt, calculate your target number



by adding one of your character's attributes and disciplines together. Then, roll 2d20 and attempt to roll below the target number with one or both dice. If you learn only that core concept and can execute it consistently when attempting tasks and when in conflict, you'll be armed with the single most essential tool you can use to build many sessions of entertaining gameplay.

From there, you can gradually add in the rules for managing Momentum and Threat; using values and focuses; making use of your starship; and engaging in social conflict, personal combat, and starship conflict. Add additional mechanics as desired, adjusting the game system to the needs of your ongoing campaign and your comfort level with game mechanics.

There are as many ways to play *Captain's Log* as there are gamers playing or trying out the game. From play-by-post games in online forums that are 100% non-mechanics focused and essentially prompted fiction writing, to detailed combat scenarios using scratch-built models and painted miniatures moved around a game table, to something in between, there's a way to play the game that will suit almost anyone.

4. Character Creation Via a Lifepath

The primary way to create a character for *Captain's Log* is to work through a lifepath step by step, gradually building the character from childhood into their career as a Starfleet officer (or civilian, Klingon warrior, or officer of another polity). At each step of the lifepath, your character gains specific benefits and you are encouraged to begin building the story of that particular character. As you progress through the lifepath, you add more story elements to your character, along with additional mechanical benefits. Once you complete the lifepath, you'll have a fully-realized character ready to take their place among the heroes of the franchise.

Unlike many other roleplaying games, where characters start out with modest abilities and stand real chances of dying early and often, characters in this game begin play as highly competent and capable beings, ready to take on whatever challenges the universe throws at them. What path will your character traverse on their lifepath?

5. A Role For Everyone

Some players have a preferred role to play in roleplaying games, while others are happy to pick a role that best supports the needs of the game. No matter what type of player you are, or what type of character you want to play, there's a place for them in *Captain's Log*. If you come up with a character concept that excites you but doesn't reflect the traditional idea of a Starfleet officer, brainstorm something amazing and craft a place for your character in the game.

6. A Concern For the Greater Good

One common theme among almost all the main characters across the various *Star Trek* series is that they all strive to work together for the benefit of all, rather than toward their own self-interest or personal gain. Granted, there are some notable exceptions, though even the exceptions are still portrayed as generally good individuals who often try to make decisions that benefit someone other than themselves.

Star Trek characters usually have strong moral compasses and are devoted to concepts such as duty, honor, personal integrity, truth, and justice. Character perspectives and sensibilities are defined in *Captain's Log* in the form of a character's values, which serve as a barometer of their essential outlook on the universe, and which can be tested or challenged session after session. A character's values can change over time, reflecting the character's growth – or regression – through their life experiences and how they choose to navigate them. What are your character's most important values?

7. Limitless Potential

Star Trek characters encounter and solve problems ranging from the mundane to the incomprehensible, from easy to near-impossible. Each individual brings their own unique blend of skills and abilities and applies those talents to whatever problem they are faced with. All the series present well-trained crew members who combine their talents with

those of other characters to devise creative and, often, effective solutions to the most seemingly-insurmountable challenges.

Captain's Log continues these traditions by providing dozens of tables you can roll on to randomly create problems and challenges for your character, as well as numerous options for building allies and adversaries to either help or hinder you as you strive to complete your mission. The probability matrixes, combined with your imagination, should provide you with unique story experiences every time you conduct a new mission.

8. Opportunity For Dramatic Events

Decade after decade, series after series, *Star Trek* serves up epic, expansive storylines packed with drama and high stakes. *Captain's Log* delivers on this promise for high drama as well. The game's story-driven mechanics in the form of Momentum and Threat allow you to alter the circumstances of scenes and encounters to amplify dramatic gameplay and present big, Galaxy-defining events.

In addition, *Captain's Log* has an advantage over the series we see on screen in that the game provides an infinite special effects budget, no limitation on alien species prosthetics, and the ability to tell stories as large as the universe itself. The television and movie screens may have a limit to the scale they can present, but that limitation dissolves at your gaming space, where your stories are limited only by your imagination.

9. Story-Driven Gameplay

The mechanics built into the game – notably Momentum and Threat, as well as the use of your character's values, focuses, and traits – are tools designed to enable you to create *Star Trek*-like story events. You should feel free to use as much or as little of the provided ruleset as you require to play through your missions. You may choose to use the full range of options at your disposal, or you may opt to use fewer rules. All such choices are equally valid.

You may play entire sessions of the game where you don't roll a single die, perhaps even multiple sessions where you don't roll on a single matrix or attempt a task, but rather delve deeply into the narrative fiction in which your character is engaged. And, you may end up with sessions that are entirely task-focused or conflict-focused, where the dice fall hard and heavy and resources are spent in a whirlwind of activity. All these options are possible, so long as they serve the story you want to tell.

10. A Safe Space in Which to Explore

Star Trek expresses the Vulcan term IDIC – Infinite Diversity in Infinite Combinations – where everyone is welcome, accepted, and considered equal no matter their species, gender identity, sexual preferences, faith practice, body shape, or other

unique traits. This concept holds true for players just as it does for player characters. ***Captain's Log*** provides a safe space for gamers, regardless of their race, faith practice, sexual orientation, gender identity, or other traits. Just as any character concept can find a home in the *Star Trek* setting, any player is welcome to pick up this game and play a character in the *Star Trek* universe.

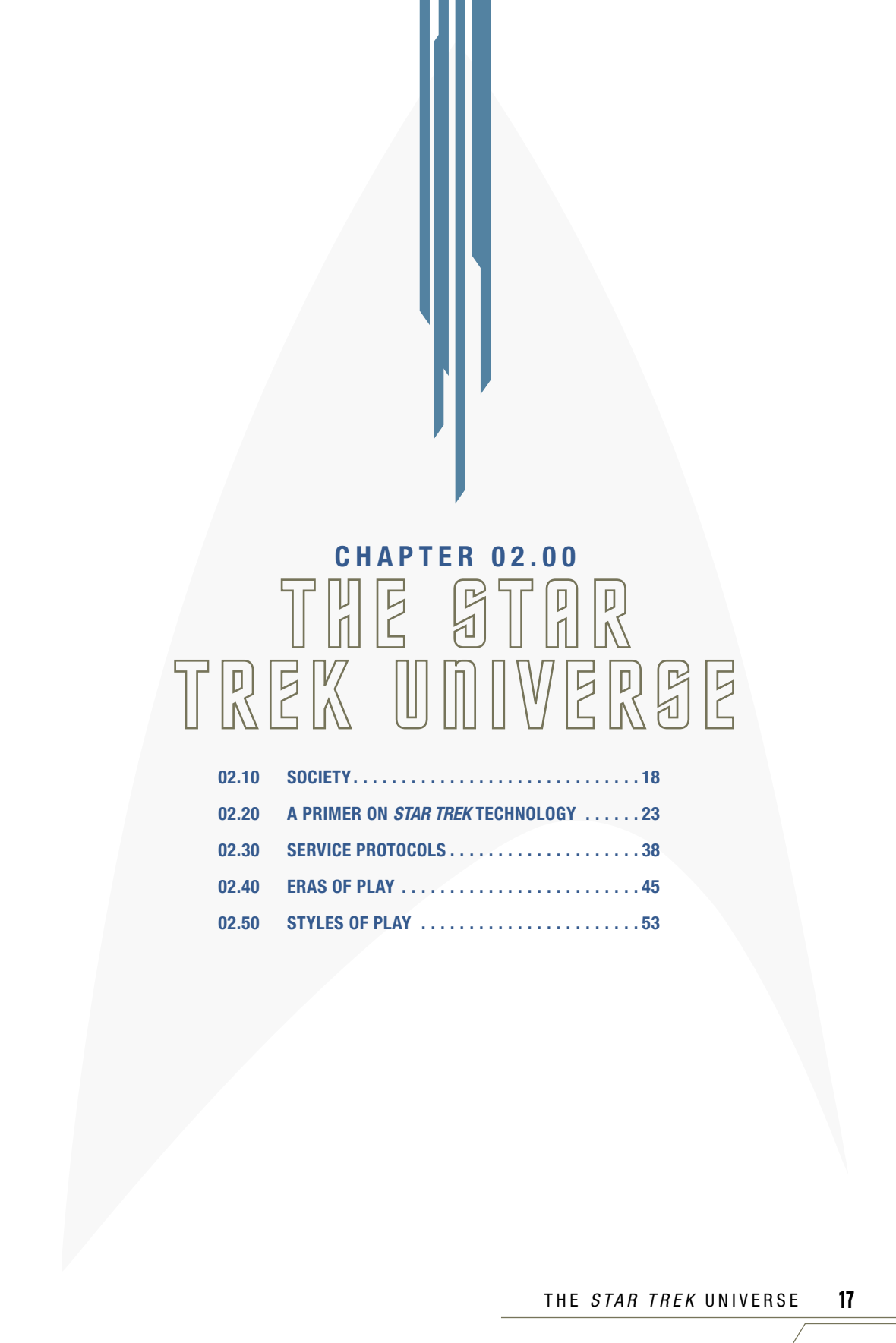
Should you choose to play ***Captain's Log*** with a group, you and your fellow players should discuss what makes for a positive and safe game experience for each person, and clearly note what you are and are not comfortable exploring within a game context. Just as it is essential for all Starfleet officers to have and follow a common code of behavior and conduct, so too should your game group have an agreed-upon set of guidelines and safety tools.

A BOLDLY GO

YOU'RE NOW PREPARED WITH A STRONGER understanding of both *Star Trek* and ***Captain's Log***. Read *Chapter 2* if you'd like to learn more about the *Star Trek* setting and review the eras and styles of play you might choose for your game.

However, if you're already familiar with *Star Trek* and are ready to jump into the game and begin creating a character, skip to *Chapter 3* and get started!





CHAPTER 02.00

THE STAR TREK UNIVERSE

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SOCIETY

“Elysia is, in many respects, a perfect society. But with all its virtues, it is not home. And home with all its faults... is where we prefer to be.”

— CAPT. JAMES T. KIRK

A WELL-WOVEN TAPESTRY

Over more than 55 years, across 11 series and 13 feature films, *Star Trek*'s production and creative teams fashioned a sprawling science fiction setting that has remained remarkably cohesive. Even if it occasionally stretches a bit at the seams and allows in some minor inconsistencies here and there, the franchise and its contents as a whole hang together rather well. So much so that, for the purposes of *Captain's Log*, there's ample consistency in the franchise's weft and warp that you should be able to confidently bring an authentic *Star Trek*

feel to play in any era and portray a character in situations that could easily stand alongside the many heroes and events depicted on screen and in print.

This chapter is oriented toward fans new to *Star Trek* or those who want more information about the *Star Trek* setting to serve as a foundation for the stories you'll create with this game. If you are already familiar with the setting, feel free to skip to *Chapter 3* to create your character and begin playing *Captain's Log*. ■

02.101

A FUTURE OF HOPE

AMONG THE MANY SCIENCE FICTION PROPERTIES and franchises in popular media, *Star Trek* is unique in that it presents an image of humanity's future not as a post-apocalyptic nightmare or a cynical, dystopian cityscape, but rather as a positive, diverse, and hopeful one. Uniforms and ship corridors carry bright colors and dynamic designs. Crews made up of beings from dozens of different species and cultures work together to explore the mysteries of the universe, study scientific wonders, and still have time to explore their own rich inner worlds, to examine what it means to be alive, to play a role in a Galaxy staggering in scope and potential.

This hopeful outlook is most evident when *Star Trek* is examining very real modern social issues, such as racism, sexism, and political unrest, or complex aspects of individual identity, including faith, disability, sexuality, and many others. *Star Trek* invariably promotes a future where everyone can live the life they want, unfettered by the 21st century challenges of bigotry, hate, and selfishness.

The vast majority of characters in the *Star Trek* setting, especially those from the Federation, embrace this view and fold it into everything they do, the choices they make, and the direction they choose to pursue. Your character most likely shares this view. What do they see when they look to the stars?



A INFINITE DIVERSITY, INFINITE COMBINATIONS

STANDING NEXT TO THE HOPEFUL VIEW OF THE future is the Vulcan ethos of Infinite Diversity in Infinite Combinations, or **IDIC**. This concept developed early on in *Star Trek*'s life and has grown to represent a philosophy baked into virtually every *Star Trek* story. It is made clear on screen, time and time again, that the United Federation of Planets, of which Starfleet is a key component, holds dear the rights and freedoms of all beings, even artificial life-forms. Further, the Federation expressly prohibits unfair discrimination based on a being's species, ethnicity, nationality, spiritual or political beliefs (so long as those beliefs are not harmful to, or unjustly imposed upon, others), gender, sexuality, or a range of other factors, such as disability or neurological variation.

Within the Federation, all people are given the means and opportunity to pursue their ambitions and realize their full potential. The differences between individuals are embraced and celebrated, rather than becoming the basis for marginalization or persecution.

Reflecting the strong ideal of IDIC, characters may be of any species, ethnicity, faith, sexual identity, gender, gender expression, and so forth without limit or restriction. Variations rarely have any impact upon the character in game mechanics terms, though you may choose to highlight some key element of your character mechanically, perhaps via a value or focus, should you so desire.

A CULTURE

THE FEDERATION, AND THE HUNDREDS OF SPECIES, worlds, and cultures the main characters encounter across the *Star Trek* universe, each have cultures containing norms, expectations, and styles all their own. Precious few are provided with a deep dive into their beliefs, customs, morals, and so on – the stuff that roleplaying gamers rely on to deliver a meaningful portrayal of their character at the game table. The most-used species – Humans, Klingons, Vulcans, Betazoids, Cardassians, Bajorans, Ferengi, and Kelpiens, among others – are given sufficient cultural background (by virtue of being the species

of a main character) that makes them relatively easy to roleplay compared to others. Secondary canon has helped to fill in some of the blanks for other species as well. If you are playing a character from a well-known *Star Trek* species, much of the world-building has already been fleshed out for you. Create your character on that firm foundation and boldly add your own spin to an established species. If you are playing a character of a species that has not been given much canonical cultural detail (or if you are creating a unique species from scratch), embrace the fun challenge of fleshing out that

species for the purposes of your campaign. Much as *The Next Generation* added a wealth of detail on Klingon culture, and *Deep Space Nine* dove deeply into the Ferengi psyche, use the opportunity to take a canon species and build their culture as

you play. Species such as the Tellarites, Andorians, Tiburonians, Ktarians, and Pakleds could all be embraced as a player character and given deeper cultural details and practices that could enhance any game experience.

RELIGION AND SPIRITUALITY

For all that the Federation is a broadly secular society, religious and spiritual beliefs are far from absent. Vulcans are a deeply spiritual people, with ancient traditions of monastic contemplation and asceticism, and philosophies that encourage deep self-knowledge and musings upon the metaphysical. Bajorans, on the cusp of being a Federation member, have a rich religious life centered around worship of the Prophets in their Celestial Temple, and this organized religion holds much social and political influence. While few other *Star Trek* cultures have had their faith so prominently shown on screen, every culture is shaped by the beliefs and faiths of its people, past and present.

Within humanity, religion often takes on more individual forms of practice than it may have in the past, but even atheists and agnostics typically recognize the cultural impact that religion has had upon their lives. Many of these faiths and practices have evolved over the centuries as spiritual leaders debated the interpretation of their traditions and texts in the light of new discoveries and new technologies.

The Federation does not have an official religion and guarantees freedom of religious expression so long as one's religious beliefs are not harmful to others.

RELIGION IN PLAY

Star Trek has typically been a very secular franchise, sometimes dismissing religion as superstition and speaking of it as if it were something that a culture evolves beyond, with

god-like beings (or beings posing as gods) serving as antagonists in many episodes. Gene Roddenberry is said to have believed that contemporary religion would be gone by the 23rd century, with humanity favoring a form of secular humanism as our guiding philosophy.

Star Trek: *Deep Space Nine* took a more balanced approach, with the Bajoran faith explored in detail, and Benjamin Sisko having to strike a balance between being a Starfleet officer and a religious figure, but the religion in question was always that of the Bajorans; Human faiths never factored into it.

Star Trek: *Enterprise* suggested that a variety of Human faiths persisted at least into the 22nd century, with Phlox having studied a range of Human religions during his time on Earth. The second season of *Star Trek: Discovery* deals with faith in an abstract sense and reveals that Captain Pike's upbringing included study of religion alongside science, rather than in place of it. In these small ways, *Star Trek* has grown to explore belief and faith in ways it didn't originally, even if it still shies away from talking directly about any real Human religion.

These considerations are important in a game context because religion is a part of people's identities and cultures, and that is as much a part of IDIC as race, sex, gender identity, sexual orientation, and other factors. Within the game, you may wish to create a character which you identify with, and that may include some or all the aspects of your faith practice, if you have one. ■

02.102

FEDERATION CITIZENS AND MONEY

The United Federation of Planets is, broadly, a collection of post-scarcity societies where financial success and the accrual of wealth are archaic concepts consigned to history... but the exchange of resources is still managed and accounted for. Federation citizens receive a share of the economic product of their world, which is more than sufficient to provide for all their regular needs: food, housing, clothing, education, use of public utilities, and so forth. On a day-to-day basis, no citizen of the Federation needs to worry about lacking the means to survive.

A portion of this share is set aside as credit to be traded on a discretionary basis for luxuries and extras – a visit to a restaurant, a bottle of real

wine, other items made the old-fashioned way rather than replicated, as well as a wide variety of trades practiced by skilled professionals. Starfleet personnel and citizens who travel extensively, or who come into contact with those outside the Federation, often exchange a portion of this discretionary fund for an equivalent value in latinum or other valuable commodity, allowing them to purchase goods and services from those who are not part of the Federation.

For example, it is not uncommon for Starfleet personnel stationed at a Federation station or outpost to keep a stash of Klingon darseks or a few strips of latinum on hand for trading purposes. ■

02.103

A Economy

ANOTHER IMPORTANT FACET OF THE *STAR TREK* universe is that, by and large, the average Federation citizen has left behind the need to pursue a survival income or to hoard wealth. Replicator technology and the realities of a post-scarcity society mean that few beings in the Federation want for any of life's essentials, which frees people to pursue careers or activities out of desire rather than necessity. Some individuals and cultures certainly do pursue wealth and material possessions, but these are seen as the exception rather than the norm.

Your character likely joined Starfleet (or whatever organization is appropriate for your game) out of a desire to better themselves rather than feeling the need to earn a salary and benefits or because they're obligated to do so. Without a need to earn to live, free to join Starfleet to explore the Galaxy and to better themselves, what excites your character? What hobbies do they choose to pursue? Knowing that they can do anything they want if they put in the effort to learn new skills, what do they want to do in their Starfleet career? How about a second career? Perhaps they spend 30 years at one trade and then join Starfleet. What did they do and how does that experience influence their decision to join Starfleet?



TIMEKEEPING IN THE *STAR TREK* UNIVERSE CAN BE tricky when dealing with multiple different worlds that each have their own native calendar and time systems, combined with issues that arise from relativistic effects. After the formation of the Federation, a standardized system was implemented called stardates. All you need to remember is that a **stardate** gives an internal reference to the chronological occurrences in your game. A story that occurs after another should have a higher stardate than the first. It's up to you to figure out how you want to keep track of time.

While not always the case, there is a rough equivalence in stardates and the calendar of Earth after the 23rd century. A stardate of 44000.1 is roughly equivalent to January 1, 2367, with one year comprising 1000 stardate units. Alternate versions of stardates are sometimes used, including using the calendar year as the whole number, and the fraction of the year already passed as the decimal, i.e., 2285.2739 is 10 April 2285. You may also choose to use a traditional form of dating missions and sessions, for example, having one episode set on May 22, 2155 and the next episode set a couple weeks later, on June 14.

BEHIND THE SCENES: STARDATES

If you want to use a stardate for your adventures that feels more authentic to the source material, consider the following guidance:

- **Star Trek: Enterprise** uses traditional Gregorian calendar dating practices. The first episode, “Broken Bow,” starts on April 16, 2151, while the season four episode “Terra Prime” takes place on January 22, 2155. If you are playing in this era, feel free to use the Gregorian dating practice and simply sidestep the whole stardate issue.
- Episodes in the original series, *The Animated Series*, the six original series-era feature films, *Strange New Worlds*, and the first two seasons of *Star Trek: Discovery* use stardates in the 1000–9900 range, though they are sporadic and rarely sequential from episode to episode. For example, the original series episode “The Man Trap” carries a stardate of 1513.1 (and is set in the year 2266), while *Star Trek VI: The Undiscovered Country* starts with a stardate of 9521.6 (and is set in the year 2293). If you are playing in this era, you can safely use a stardate in the 1000.x–9999.x range for the years 2254–2323 or thereabouts.
- Starting with *The Next Generation*, the producers choose to use a five-digit stardate, suggesting a progression from the original series, and use a range of 41000.x–41999.x for the first season, set in 2364. This practice is continued sequentially through *Deep Space Nine*, *Voyager*, and the four *The Next Generation* feature films. For example, the pilot episode “Encounter at Farpoint” starts at stardate 41153.7 (and is set in the year 2364). *Voyager*’s final episode, “Endgame,” includes stardate 54973.4 (and is largely set in the year 2378). If you are playing in this era, you may wish to review various episodes or consult a *Star Trek* timeline resource in print or online to determine where in the canonical timeline you wish to place your adventures. Of course, you are free to ignore established canon and pick whatever dates you wish!
- **Star Trek: Picard** is set in the year 2399, though it does not make use of stardates in its first season of episodes. Theoretically, the stardates would be in the 75000.x–75999.x range. If you’re playing a game set in this time period, you could choose to use a stardate following *The Next Generation* era pattern, or simply make use of the Gregorian dating system. ■

02.104

A PRIMER ON STAR TREK TECHNOLOGY

“Instruments register only those things they’re designed to register. Space still contains infinite unknowns.”

— LT. CMDR. SPOCK

GADGETS AND GEAR

This section provides an overview of some of the most commonly used technology found in the *Star Trek* setting with which your character would be familiar. Most of these types of technology are present in all eras, though

some are only available in specific eras. The various descriptions in this section will note what eras you may or may not find that particular technology. ■

02.201

CLOAKING DEVICE

A CLOAKING DEVICE, REGARDLESS OF THE POLITY producing it, is actually multiple pieces of equipment (heat sinks for the engines, baffled thruster ports, multispectral plating on the outer hull, etc.) installed on a starship that operate together to render the vessel undetectable to most sensors. Even the most advanced forms of the cloaking device require significant power; therefore, vessels under cloak generally do not have enough power to simultaneously provide for defensive and offensive systems. More primitive cloaking devices may even restrict the use of warp

and impulse propulsion, leaving the cloaked vessel maneuvering under thrusters only.

You may expect to use a cloaking device for conducting covert missions, hiding from enemies, or getting a starship into position to make a surprise attack. While the Klingons and Romulans use cloaking devices extensively, the Federation has treaties that prevent its use in Starfleet vessels, except for the *U.S.S. Defiant*, which was destroyed during the Dominion War. Cloaking devices are present in all eras of play.

THE ABILITY TO TRANSMIT INFORMATION between two points is integral to the *Star Trek* setting, be it using a personal **communicator** to speak to your ship from a planet's surface, or connecting to computer databases light-years away to download the latest information on a wide variety of topics. Most citizens of the Federation grow up with easy access to voice and image communications to speak with family and friends. An easy rule of thumb is that if you can do something today with communications technology, you can do something equivalent with the communications technology of the *Star Trek* universe. Personal communicators (from any era) utilize a subspace transceiver just like ship-based subspace transceivers, but with a more limited range due to its smaller size and energy storage. You should assume that your starship's communications array will allow you to communicate with any world within a reasonable distance and even monitor communications at the same range as long as it isn't encrypted. Personal communicators are able to talk to a ship in orbit or a crew on a nearby moon.

By the 24th century, most communications occur via **subspace**, a layer of reality that exists alongside normal space-time. Within subspace there is a "spectrum," just like in the electromagnetic spectrum in normal space-time, that allows data to be transmitted at faster-than-light speeds. Subspace communication utilizes these subspace frequencies, and like its equivalent radio transmissions in normal space-time, allows vast quantities of data to be spread across the Galaxy at incredible speeds. This does not mean instantaneous, as even subspace communications have an upper speed limit similar to light-speed in normal space-time.

In the 22nd century, power and technological limitations meant real-time communications, even over as little a distance as Earth to Vulcan, were difficult without subspace boosters. In the 23rd century, it would be difficult to get immediate contact with Starfleet Command on Earth when on the edges of Federation space, but by the 24th

century, real-time communications Federation-wide were possible due to an extensive network of subspace communication relays and boosters.

While the Federation enjoys freedom of communications for its population, other polities may not put as much significance on the use of subspace boosters. The Romulan Star Empire, as an example, may only utilize boosters to operate between Romulus and strategically important worlds, in order to compartmentalize and cover up rebellious actions in conquered star systems. The Ferengi Alliance may have an extensive network of subspace boosters so stock traders from across the Alliance can quickly and efficiently make profits. Regardless, lightly settled or explored sectors may not enjoy subspace relays and boosters at all, causing a communications lag.

Communications on a planet, or even communications between a planet and orbit, may not rely on subspace technology, and instead rely on older and less power-intensive fiber-optic wires and laser data transmission, especially in the 22nd and 23rd centuries. This practice would become redundant as power generation increased and the technology for subspace communications became more miniaturized. In the 24th century, older styles of communication became niche hobbies and studied by historians rather than engineers, and starships of that era would rarely monitor the normal EM spectrum. Knowledge of these older communications styles can be useful when dealing with less technologically developed societies that are pre-warp, or in emergency situations where no subspace communication is possible. Remember that old never means useless!

You can expect to have communications interrupted or made unreliable through multiple events, such as ion storms, sheer distance to transmit over, and enemy jamming, to name just some examples. The distance that sublight communications can cover ranges from hundreds of thousands of kilometers to hundreds or thousands of light-years. You should understand that real-time communications may only be

possible between different star systems when there are subspace boosters in between them to “speed up” the transmission. Outside of this, a rule of thumb would be to assume it takes one hour for your transmission to travel six light-years. In Captain Archer’s time of the mid-22nd century,

this would mean a transmission from Vulcan to Earth would take two hours and forty-five minutes to go one way. When exploring the edges of the Federation, the closest starbases may be tens of light-years away or more, and calls for assistance may not be heard for days.

LANGUAGE AND THE UNIVERSAL TRANSLATOR

The invention of the universal translator in the 22nd century was a massive breakthrough in interspecies communication. In the centuries that followed, further advancements allowed the technology to be incorporated into personal communicators or unobtrusive wearable technology that allowed real-time conversation between any two beings regardless of shared language.

Starfleet guidelines, and general pragmatism elsewhere, suggest that learning other languages in case of technical faults, or to help understand other cultures more deeply, is still valuable, but it is no longer an absolute necessity for an exploratory mission to have a xenolinguist on board as it was during the early missions of the *Enterprise NX-01*.

In most games of *Captain’s Log*, the existence of the universal translator means that we can ignore language difficulties as a regular part of play, as it isn’t likely to be an issue. However, communication without using a universal translator is a plot point in numerous *Star Trek* stories, from the *Enterprise* crew desperately seeking to send a message in Klingon in *Star Trek VI: The Undiscovered Country*, to many stories involving Ensign Hoshi in *Enterprise*, to more recent stories such as the communication difficulties faced by the *Discovery* crew in the episode “An Obol for Charon.” Because of this, it’s occasionally useful to know what languages different characters speak and read.

Player characters are assumed to be completely fluent in one or two languages. These are typically the common language of their service – Federation Standard in Starfleet, or *t’lhIngan Hol* in the Klingon Defense Force – and either a language reflecting the character’s heritage (an Andorian will be able to speak a form of the Andorian language, for example), or another language which the character studied at some point during their upbringing. It can be assumed that every civilization has numerous languages and regional dialects, with one being the most prominent and used for government and interstellar trade, as Federation Standard is for Earth.

A character may additionally know languages based on their focuses – any focus relating to a particular culture means that the character has at least some understanding of that culture’s language, and knowledge of history may give a character a grounding in a dead language (such as Latin) or a particular chronolect of a language they already know (a chronolect is the way a language is spoken during a particular era, such as the differences between Old English and its modern forms). A focus in Linguistics or similar may allow a character to know numerous languages – Commander Saru, for example, speaks 94 different languages – and if you are willing to devote part of your character to that, you could choose to have your character know a minimum number of languages equal to their Reason score. ■

02.202

HOLOGRAM TECHNOLOGY

HOLOGRAMS HAVE BEEN IN USE SINCE THE EARLY days of the Federation when holographic imaging systems were used to record and display lifelike 3-D representations of people, scenery, objects, strategic maps, and more (perhaps your character has a treasured holorecording of a loved one, or a place they've visited). Starting in the 23rd century, some polities experimented with holographic communication systems (in lieu of viewscreens), though they did not see widespread use.

However, the most significant use of holographic technology came with the invention of the holodeck (or, in some places, a smaller holosuite). Developed in the 2360s to address the psychological needs of most organic life-forms to relax and experience familiar environments – and do so in a way that utilized a minimum of space in the ships they were installed in – holodecks became instantly popular with Federation starship crews (despite a few technological hiccups).

Holodecks combine holographic imaging, forcefields, and tractor beams to create interactive environments that can be touched as well as seen (and heard, smelled, and even tasted). Standard safety protocols prevent items on a holodeck from being deadly, though accidents are still possible – for example, someone skiing in an Andoria simulation could still suffer a leg injury. Adding artificial intelligence allows for holographic characters that users can interact with, and the use of replicators allows for physical objects one can use or even consume. In general, objects created on a holodeck vanish when taken beyond its doors. A holodeck program can be paused, saved, and altered while in progress, using either voice commands or by summoning the room's exit or "arch" (the control-laden framework around the door).

This technology is in use beyond the Federation as well, popular for recreation, as a training tool, and as a development and simulation tool for disciplines ranging from engineering to medicine. It has also been used in anthropological field research, where holographic "duck blinds" hide observation posts behind images of natural scenery such as cliff walls or dense vegetation.

Many late 24th century starships are equipped with an Emergency Medical Hologram (EMH), an artificial intelligence designed to mimic a humanoid being and programmed with extensive medical knowledge. An EMH can operate in sickbay (which has been equipped with holo-emitters) and is intended to supplement or temporarily replace the medical staff in emergencies. Such holograms are not designed to be self-aware, though there have been a few notable exceptions.

As depicted in *Star Trek: Picard*, emergency holograms have expanded significantly by 2399. Additional varieties in use include the Emergency Engineering Hologram (EEH), Emergency Hospitality Hologram (EHH), Emergency Navigational Hologram (ENH), and Emergency Tactical Hologram (ETH). Emergency holograms in this era can be modeled on existing people, including their memories and personality.

Besides recreational use and emergency holograms, any ship department can make use of a holodeck in their day-to-day work. Science and medical officers can create working models of physical compounds, spatial phenomena, and even life-forms to test theories. Engineers and conn officers can run lifelike simulations to try out different power and flight configurations. Security officers train extensively against any conceivable simulated enemy in multiple environments. Counselors use carefully-crafted holo-environments (and sometimes holo-characters) to aid the therapeutic process. And command officers immerse themselves in situations both tactical and interpersonal that hone their instincts concerning following Starfleet protocol and making effective command decisions.

Consider coming up with a few ideas for the kinds of holo-programs your character spends time in. Are they a holo-novel fan who enjoys stepping into the shoes of a fictional character? Do they spend more time in fitness and training programs than in pure recreational ones? Do they like designing their own programs? Do they hang out with other crew members in a simulated environment based on a real location, or perhaps even a fictional one?

A PROPULSION

STARSHIPS IN THE *STAR TREK* SETTING MOVE among planets, systems, sectors, and quadrants using two primary forms of propulsion: **impulse** (sublight), and **warp** (faster-than-light). While many episodes present other forms of propulsion, including solar sails, quantum slipstream drives, and subspace tunnels, this primer focuses on the two most common forms you'll likely use in virtually every adventure.

Impulse Drive

An impulse drive is the primary set of equipment used to propel a starship, shuttlecraft, or probe at sublight speeds. United Earth, and later the Federation as a whole, standardized impulse drives to use highly efficient fusion reactors that would generate energy for ship systems and plasma exhaust that could be channeled through magnetic and subspace baffles to provide thrust that resulted in propulsion. These fusion reactors utilize deuterium reactions that produce helium and hydrogen atoms, free neutrons, and an amazing amount of energy. In the setting, it means that a helmsman can both accelerate and decelerate with an impulse drive without ever having to change the orientation of their starship.

You can use these systems to not only propel your vessel at sublight speeds, but also use them in ways that require thrust like a rocket or power like a nuclear power plant. Impulse drives are used to travel within star systems, and even at quarter impulse speed, a starship could travel from low Earth orbit to the Moon in 21 seconds. At full impulse, a starship would only require around a half hour to go from the Earth to the Sun, and could travel the entire diameter of Neptune's orbit in a little more than 33 hours. While slow compared to warp velocities, an impulse drive is able to adequately provide movement inside a star system for most of the Federation's citizens.

All impulse drives in common use have limitations on velocity; this speed is typically between 0.25 and 0.33c. This restriction is meant to address both safety and relativistic effects. The faster a vessel goes in real space under impulse, the more damage any particles, dust, or larger objects impacting the vessel will cause, requiring more power to deflector systems to keep everyone on board safe. Time dilation becomes an issue as well: the faster a vessel goes, the more the outside universe seems to speed up. While at low velocities this may not be a large issue, at higher speeds the ship's crew



may find themselves unable to react fast enough to outside threats. Most civilizations the Federation interacts with do not like vessels continually being out of sync with other ships and headquarters, so the time dilation makes coordination difficult at best. At extremely high sublight velocities, it's possible that characters may only feel they have been traveling for days when years or decades have passed outside.

In game play, you may find that an impulse drive may shut down from heavy use, or that steep gravity wells mean the impulse drive struggles to provide enough velocity to escape. While fusion reactors are much safer than fission reactors (due to their failure only resulting in the dissipation of high-energy plasma out external vents), working near them still has dangers that you can introduce to provide some nail-biting tension, such as the plasma vents being damaged, the impulse drive taking damage during battle when maneuvering is vital, or perhaps the relativistic limiter failing and requiring repair before time (in the outside universe) literally runs out.

Warp Drive

Star Trek without **warp drive** would be limited to being “Solar System Trek.” It is one of the most quintessential technological systems that every player character will encounter. Simply put, warp drive is a propulsion technology that warps space-time around a vessel by producing a subspace bubble. This bubble allows a vessel inside of it to stay at slower-than-light velocities, avoiding relativistic effects, and moving the bubble itself at superluminal velocities. This subspace bubble is produced by **warp coils**, pieces of technology found in a vessel’s warp nacelles. Most vessels keep these nacelles far from the inhabited areas of the ship for safety reasons, but this isn’t a firm design rule.

Warp travel requires significant amounts of power, even at low speeds, and this is commonly provided by matter/antimatter reactions inside of a **warp core**. In Starfleet vessels, the matter and antimatter streams converge inside a chamber where a faceted dilithium crystal helps to focus the resultant plasma into a ship’s warp plasma system, channeling the high-energy material to the vessel’s warp coils.

ERA-SPECIFIC TERMINOLOGY TRANSLATOR

Many elements of *Star Trek* effectively work the same in different eras but have different names.

Here is a list of items and concepts that use different labels over time. ■

Enterprise	Star Trek	The Next Generation
communicator	communicator	combadge
grappler	tractor beam	tractor beam
hand scanner	tricorder	tricorder
landing / boarding party	landing / boarding party	away team
particle rifle	phaser rifle	phaser rifle
phase cannon	phaser bank	phaser bank / phaser array
phase pistol	hand phaser	hand phaser
photonic torpedoes	photon torpedoes	photon torpedoes
polarized hull plating	screens or shields	shields
protein resequencer	food synthesizer	replicator
—	recreation deck (“rec deck”)	holodeck

This form of energy generation isn't the only means of providing power to warp drives. The Romulan Star Empire builds vessels that power their propulsion through a naked singularity. Any kind of large power source can provide power to drive a vessel in warp, even fission reactions found in modern nuclear reactors, though the lower the amount of energy provided, the lower the warp velocities. Much like other types of propulsion, warp coils are unable to sustain their maximum power rating for long durations, and vessels that have been traveling at higher than cruising speed must often slow or even stop for a period of time to let the coils cool or to perform maintenance.

While warp speeds are incredibly fast by early 21st century standards, space is a very large place, and traveling between star systems isn't something that happens in moments. During the 23rd century, a ship cruising at warp 6 (216 times the speed of light) would take 7 days and 4 hours just to travel between Earth and its closest stellar neighbor, Proxima Centauri. Even in the 24th century, when starship cruising speeds are higher and the warp scale was reconfigured, a ship cruising at warp 6 (392 times the speed of light) would still take nearly 4 days on the same journey. The highest speeds seen on screen are achieved by the Intrepid-class starship, capable of emergency speeds of warp 9.975, or a staggering 5126 times the speed of light, allowing the vessel to move between Earth and Proxima Centauri in a little more than 7 hours.

Regardless of the era, you should remember that if your crew is exploring deep space, help will often be weeks away.

Standard warp isn't the only way to travel at superluminal velocities. **Transwarp** is another form of travel that is often mentioned. First theorized in the late 23rd century, transwarp drive allows a vessel to shunt itself entirely into subspace, exponentially increasing the real space velocities of a starship. Borg vessels use this type of propulsion, in addition to normal warp propulsion, to be able to traverse the entire Galaxy in a matter of hours, either through conduits generated by an individual vessel, or through stable transwarp conduits, which provide even higher relative velocities.

Warp and transwarp are only two examples of faster-than-light travel in the *Star Trek* universe, and there are dozens of others, each with their own quirks and benefits. Maybe your character will be able to figure out a way to introduce them to Starfleet and change the Galaxy for the better. Your characters can use warp drive systems in many ways, including for purposes of bending space-time, producing localized temporal acceleration or deceleration, or even defensively to cause directed energy weapons to bend around the vessel. Warp drive is a wondrous invention, and there are countless opportunities for a creative player to use the technology in unique and fascinating ways.

SENSORS

SENSOR TECHNOLOGY IS A BROAD CATEGORY OF technology ranging from the "Mark 1 Eyeball" to the most advanced multispectral interferometric wideband subspace/EM detectors of the 24th century. Sensors are any device that can detect the outside universe and provide information about that occurrence to the user. Eyes see the visible portion of the EM spectrum and provide data to the brain to help a person interpret their surroundings. Dolphins use a form of sonar, allowing sound waves from their chirps to travel through the water and bounce back off objects so the dolphin can better interpret

their surroundings. In the *Star Trek* universe, there are far more things to detect than just the visual part of the EM spectrum and sound in water!

The most common sensors player characters will come across while on a starship are **long-range sensors**. These are a variety of detection devices that operate by sending out pulses of wide-spectrum subspace energy and detecting the reflected energy that returns. The most important aspect of these sensors is that they use subspace; they aren't limited by the speed of light. This is

why starships can detect vessels approaching from light-years away, why the bridge crew can see a star collapsing as it happens even though they are light-minutes or hours distant, and how a starship navigates around obstacles in their path while at warp. These sensors operate on principles similar to modern-day radar and are used to determine the location of a ship or other object along with some basic information about it, such as speed, size, and mass. Operators skilled with such systems can tease out quite a bit of information about stars and planets, but detailed information is limited. In other words, a science officer won't be able to detect where a specific person is standing on a planet's surface from light-years away, but may be able to tell that there are many people on that world, via electromagnetic emissions typical of a technological society.

Short-range sensors are similar to their long-range counterparts but have a larger amount of data they can gather at a higher resolution. Many of these sensors have no need to operate at faster-than-light speeds, so they do not rely on subspace to function, but often can be tied into subspace devices to get longer-range data than they otherwise would. These devices include standard electromagnetic spectrum detectors (cameras, as an example), particle detectors (such as Geiger counters), and even telescopic or microscopic equipment. Examples of short-range sensors include tricorders, medical scanning equipment, diagnostic equipment in engineering, etc. A rule of thumb is that if there is a real-world equivalent to a sensor (an optical telescope, Doppler radar, magnetic anomaly detector, blood pressure monitor, etc.), then the sensor falls into the short-range category.

As the resolution at which a sensor is supposed to scan gets higher (i.e., moving from scanning something the size of a Human to a size of a cell), the closer the sensor needs to be to function well. This is why patients lay down in sickbay to be scanned for their injury or illness instead of being diagnosed from across the ship. It's also why stars can be scanned from quite long distances but planets require closer proximity. For example, a star system may be detected from dozens of light-years away, a planet in that system or a starship not attempting to hide may be detected from several light-years away, and intelligent life on a planet may be detected as far away as a few light-years. Determining that the life-signs are humanoid will require the starship to be in the same star system as the world, detecting that the humanoid life-forms are Romulan may mean being an AU (150 million kilometers) away, and getting an accurate count on how many Romulans are living on the planet would require the starship to be in orbit. Discovering that the Romulans on the planet are sick will require being within tens of meters of the Romulans, and identifying the viral infection they are stricken with will require close contact.

No approach yields more accurate information than being up close with whatever it is you are scanning and being able to manipulate it yourself. Exploration is far more than looking at something from a distance; it is about seeing, smelling, and experiencing it. And that means getting off your ship and transporting down to the planet or over to that alien spacecraft to check things out first-hand.

SHUTTLECRAFT

WHILE STARSHIPS MAY BE THE CAPITAL SHIPS OR ocean liners of the *Star Trek* universe, shuttlecraft are more akin to personal transportation. Shuttlecraft are small, space-capable vessels that most citizens of the Federation have easy access to. They are common sights both in planetary atmospheres and when traveling between worlds. Some shuttles have limited

warp capabilities, and while you may not want to take long journeys between star systems with them, they can reduce the time it takes to get to faraway planetary bodies within a star system to hours. You can use shuttlecraft in any way you can imagine using an automobile, aircraft, helicopter, or short-range spacecraft such as the space shuttle orbiters.

TRACTOR BEAMS

A TRACTOR BEAM IS A PIECE OF EQUIPMENT THAT focuses emitted gravitons and antigravitons into a coherent stream. This stream of particles is then directed at a nearby object, likely less than a few thousand kilometers away, so the beam can either bring the object closer, hold it at a set distance, or push it away. The mass of the object able to be towed or moved in such a way is normally limited to around a similar, but lower, mass as the vessel

generating the tractor beam. In other words, while a starship should be able to tow a smaller starship, it would be entirely unable to move a planet. In combination with the Laws of Motion and deactivated inertial dampeners, you may find interesting ways of maneuvering your starship using the tractor beam to push off objects to change your momentum.

SHIELDS

DEFLECTOR SHIELDS (ALSO CALLED EITHER deflectors or shields) are the most common type of defensive measure employed by starships in the known Galaxy. Available starting around the 2240s, shields are forcefields that surround a ship or base in an invisible bubble – except when they are hit by something, at which point an observer will see a multicolored flash of Cherenkov radiation. Shields protect against both physical objects (such as asteroids) and many types of energy (including phasers and other weapons). Shields that are active are said to be “up,” and shields that are inactive or have collapsed are referred to as “down.”

Objects and weapons striking a shield reduce its effectiveness. Some interstellar phenomena can also impair or disable shields, including nebulae, stellar flares, radiation storms, geomagnetic storms, novae, and black holes. Once a ship or station's shields are gone, the shields collapse and offer no further protection until restored or repaired. Most

ships cannot withstand many attacks once the shields are down.

Some shipboard activities generally cannot be performed while shields are up, including transporting to or from the ship, launching or landing shuttlecraft, and operating a cloaking device. Some cultures have been able to work around this restriction, such as the Dominion and Borg with their advanced transporter technology.

Shields operate at a specific frequency, and normally operate at the same frequency as the ship's own weapons so they do not interfere with each other. Shield (and matching weapon) frequencies are changed regularly, because if an enemy manages to match its weapon frequency to that of the shields, the weapon will do the same as the target ship's own weapons: bypass the shields entirely.

TIME TRAVEL

TIME TRAVEL IS A COMMON OCCURRENCE IN *Star Trek* stories. From the Guardian of Forever to the Orb of Time to the Red Angel time suit, Starfleet officers and members of other cultures have had many journeys into the past and future.

In the *Star Trek* universe, time is malleable. It is possible to change the past and affect one's own

timeline, so extreme caution is advised for any officers who find themselves traveling into history. Indeed, in the late 24th century, the Federation instituted a Temporal Prime Directive that prohibits changes to the past, in much the same way that the original Prime Directive prohibits interfering in the natural development of other worlds. Officers who travel through time can expect a thorough debriefing

by the Department of Temporal Investigations. It is likely that other cultures have instituted similar directives and departments as the Federation. (Before establishing the Temporal Prime Directive, the Federation experimented with missions to the past for observational purposes.)

The Temporal Prime Directive has three essential rules:

- Don't interfere with historical events.
- Do take action to prevent historical alterations, if necessary.
- Avoid revealing information about the future that could itself cause interference or even generate a time paradox.

The methods employed in traveling through time are quite varied, but common means to do so include the slingshot effect (warping near a powerful gravity source, such as a star, then rapidly breaking away), warp drive malfunctions, transporter accidents, and the general (but vague) category of “temporal anomalies.” Evidence of time travel is often detectable by sensors and tricorders, in the form of

such phenomena as temporal distortions, tachyons, and rare subatomic particles called chronitons.

Alterations to history during time travel sometime create alternate timelines. These sometimes exist only between the time a change is made in history and the time someone else repairs that change, but in other cases, they remain in existence as a separate reality, leaving it possible to travel back and forth between the two timelines. This is separate from the concept of parallel universes, in that alternate timelines differ from ours only because of changes to historical events, whereas parallel universes generally incorporate different physical laws, even if the changes are minor compared to our own universe.

In addition to the Federation, the Borg and Klingons both have access to time travel technology, and records at the Department of Temporal Investigations indicate that numerous other civilizations do as well. The Orb of Time on Bajor has been used for this purpose. Some organisms have even shown the ability to manipulate or travel through time, such as the Devidians, the Q, and a species of quantum singularity life-forms.

WEAPONS

THOUGH PEACE IS STARFLEET'S GOAL, IT'S A FACT of life that combat happens. (In the Klingon Empire, it's an aspiration.) It helps to know the weapons you will be facing as well as the ones you will be using, so this section offers an overview of both handheld weapons and those installed on starships. We won't cover every weapon in use in *Star Trek*, but rather present a summary of the most common or noteworthy.

Note that when encountering the aftermath of a battle, it is often possible to use sensors and tricorders to determine which type of weapon was involved in an attack by analyzing the damage. Sometimes even hearing the sound of a weapon can differentiate it; Federation phasers sound quite different than Klingon disruptors.

Handheld Weapons

The most common personal weapon in the Federation and many other societies is the **phaser** (except in the *Star Trek: Enterprise* era, when it was the earlier-model **phase pistol**). Phasers are phased particle beam weapons, favored by the Federation because of their versatility, despite the fact that other weapon types can more easily cause greater damage. Depending on the setting used, a phaser can stun, heat, cut, kill, or even vaporize targets.

Another highly popular weapon in the Galaxy is the **disruptor**, favored by the Klingons, Romulans, Gorn, Tholians, Breen, and more. Disruptors are less versatile than phasers but perform well at their primary task: inflicting damage. They do not have a stun setting, though characters can still use them for non-lethal attacks, in which case the target receives burns that are minor but survivable.



Other energy weapons in use in the known Galaxy are less ubiquitous. Though the Federation discontinued the use of lasers, early particle beams, and phase pistols by the early 2250s, a few civilizations still use them. Some cultures, such as the Andorians, have used plasma weapons, though the Dominion uses a version that incorporates an anticoagulant effect that makes injuries inflicted by them far harder to treat. The Federation has used a variety of grenades that use phaser pulse technology to stun targets, collectively called pulse grenades. The Klingons have an affinity for using melee weapons in addition to energy weapons, from their *d'k tahg* dagger to their

legendary *bat'leth*, and many warriors default to these whenever possible. Similarly, the Jem'Hadar enjoy using their *kar'takins*, which are like short polearms.

Most energy weapons have a few features in common. They generally appear in both pistol and rifle variants, with the rifles having greater accuracy and the capability to inflict greater damage. They use rechargeable power cells that can support a tremendous amount of sustained usage. And many have an “overload” feature that can turn the weapon into a makeshift explosive device.

Starship Weapons

Starships usually mount both energy weapons and projectile-based ones, commonly called torpedoes. In general, energy weapons are more precise, while torpedoes inflict more damage.

ENERGY WEAPONS

Phasers are the primary starship weapon for many cultures, including the Federation, and some use a combination of phasers and other energy weapons, such as the Cardassians, Ferengi, and Orions. Shipboard phasers are similar to their handheld counterparts and can even use the stun setting (over a large area!). Disruptors are also common starship weapons, equipped on Klingon, Romulan, Gorn, Tholian, and Breen ships.

Some civilizations have developed more unconventional weapons. The Breen use an energy dissipation weapon that can drain power from ships without damaging them, and the Ferengi sometimes fire an electro-magnetic pulse that combines a high-damage blast with low-level power disruption. Jem'Hadar ships use phased polaron beams, which excel at penetrating shields. One of the most unusual weapons is the Tholian web spinner, capable of (slowly) ensnaring a ship and draining it of power.

TORPEDOES

Starships in earlier eras (or modern fleets used by less-advanced civilizations) used rockets, spatial torpedoes, and then photonic torpedoes. As of the original series era, photon torpedoes became the most popular starship projectile weapon in the known Galaxy, and see use by the Federation, Klingons, Orions, Gorn, Dominion, Hirogen, Vidiians, and many others. Torpedoes are long-range projectiles that carry powerful explosive or energetic payloads. Many torpedoes can track a target, pursuing it at high speed until it strikes and detonates. Photon torpedoes contain a quantity of antimatter that combines with matter on impact, creating a powerful explosion. In the late 24th century, Starfleet began equipping ships with the more advanced and higher-damage quantum torpedoes, which work on a similar principle but use plasma-based warheads.

An earlier plasma weapon still in use from the original series era is the Romulan plasma torpedo. This weapon is extremely powerful and can even follow a ship into warp for short periods of time. They require a tremendous amount of energy and have a longer charge time than most torpedoes, but when they strike, they spread a lingering field of plasma around the target, inflicting additional damage over time.

TRANSPORTER SYSTEMS

A TRANSPORTER IS A FORM OF TELEPORTATION system that converts matter into a stream of energy and sends it to another location where it is reassembled moments later. Transporters work on life-forms as well as objects and are used by most spacefaring civilizations in the Alpha and Beta Quadrants. They are available in all eras of play, though see the **Transporter Era Notes** (page 36) sidebar for comments on key changes over time.

Traveling by transporter is commonly called “beaming,” as in “beam me up.” The complete dematerialization/rematerialization process only takes a few seconds. In game terms, most transporters are limited to Close range on a starship

scale, which is close enough to beam to and from a planet from standard orbit. Some advanced civilizations have transporters that can operate across far vaster distances – up to thousands of light-years.

Transporters cannot normally operate through shields, which means sending an away team to another ship would require one’s own shields to be down as well as those of the target vessel. In rare circumstances this has been overcome, as when the operator was familiar with the target vessel’s shield refresh cycle, and some civilizations’ transporters have been designed to bypass shields – notably the Dominion and the Borg. Beaming can be attempted

at warp speed, but at greater difficulty, and the velocity of the beaming ship must be set to match that of the target ship.

Shipboard transporters are typically housed in one or more transporter rooms. Most transporter rooms have six transporter pads, sufficient to transport six individuals or an equivalent amount of cargo at once, though it is possible to beam more than six people with an increase in Difficulty. A transporter room is normally staffed by a transporter chief who specializes in the operation, maintenance, and repair of the system. A transporter operator commonly scans for a communicator or combadge as an easy way to identify and gain a sensor lock on a person for transport, though this is not required.

Site-to-site transport is beaming from one location to another without materializing in the transporter room doing the beaming. Note that the transportees technically still pass through the transporter's systems on the way, they just don't materialize until they reach their destination.

Biofilters were developed and added to transporter systems to scan incoming matter streams for known bacteriological and viral signatures and remove them, greatly reducing the risk of an away team bringing contaminants or diseases aboard. In a similar manner, a transporter operator can disable or remove weapons possessed by transportees, if they are of a known design. They can even nullify the effect of a weapon that has been fired during the transport sequence.

These modifications to the matter stream are possible because of the pattern buffers that store the stream before materialization. The transporter system can hold a person's pattern in stasis for short periods, typically a few minutes, before the pattern starts to degrade. Delaying a new arrival's materialization in this way is sometimes used to give security or medical officers time to reach the transporter room, depending on the situation.

Stellar flares, radiation storms, ion storms, and geomagnetic storms or other atmospheric disturbances can stop transporter operations or cause them to malfunction. Large amounts of

solid matter can block transporters as well, such as a target deep underground. Some devices can intentionally prevent nearby transporter operations, including transporter scramblers, transport inhibitors, and particle scattering fields.

Transporter accidents are common in *Star Trek*, though this is likely skewed due to the fact that viewers are often presented with the dramatic moments rather than the countless routine times that everything works fine. In fact, engineer Geordi La Forge once stated that transporting is the safest way to travel. But it is true that transporters have led to people failing to materialize properly, materializing in the wrong location, aging in reverse, visiting the Mirror Universe, duplicating, splitting into two separate entities, merging two entities into one, and traveling through time. Perhaps it's no wonder that some people still distrust them.

Replicators

A major offshoot of transporter technology is the replicator, a device which uses a transporter to instantly recreate a wide range of inanimate objects. First available in *The Next Generation* era, replicators are popular among many societies in the Alpha and Beta Quadrants for producing tools, clothing, weapons, decorations, and even meals. The finished product is virtually a perfect copy of the object it was modeled on. Replicators form their creations from a supply of stored raw material, and they can work in the other direction as well – recycling waste material and other objects by dematerializing them and storing their raw materials for later replication.

Replicators are useful on a ship for creating spare parts on an as-needed basis, though crews often keep important replacement parts in physical storage, either because they are difficult to replicate or because they are important enough that they might be needed when replicators are unavailable (such as during a loss of power). Replicators can scan items as well, which allows users to store object patterns for later replication. Note that some substances or items have too complex a molecular structure to replicate. An

TRANSPORTER AND REPLICATOR ERA NOTES

ENTERPRISE ERA: Transporters are new in the 22nd century and most people don't put much trust in them for beaming living beings. A relatively primitive progenitor of replicators called protein resequencers can prepare a limited menu of common food choices to supplement the galley.

THE ORIGINAL SERIES ERA: Transporters are in common use in the 23rd century, though some traditionalists still don't trust them. Life-forms in transit are immobilized until they fully materialize. Intraship beaming is difficult and generally avoided. Replicators have not been developed yet, though food synthesizers replace the older protein resequencers in supplementing shipboard meal production, often in the form of multicolored food cubes.

THE NEXT GENERATION ERA: Transporters are ubiquitous in the 24th century, and replicators are new. The transport process is faster than in the past, taking only a few seconds to dematerialize and rematerialize. Transportees can move and talk during transport. Intraship beaming is common and unremarkable. Beaming patients directly to sickbay is a frequent benefit.

THE 32ND CENTURY: As depicted in the third and fourth seasons of *Star Trek: Discovery*, transporter technology in the 3100s advanced to the point that portable transporters were miniaturized and built directly into combadges, removing the need for transportees to go to a dedicated transporter room before beaming. ■

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example is latinum, and this is part of the reason latinum remains valuable.

One of the most popular uses for replicators is for producing food, and replicators on starships include thousands of stored meal selections. Replicator terminals are located in most living quarters on a ship, as well as in lounges and other common areas. Most replicated meals on a Starfleet ship are designed with enhanced nutritional value as compared with their traditionally-cooked counterparts. Klingon ships don't use replicators for food, instead relying on the important role of the ship's cook.

Though the energy cost is significant for creating most of the crew's meals using transporter systems, the benefits are tremendous. Food storage needs are reduced, as is the need for personnel to prepare it, and of course the crew (and visiting guests) have access to a wide variety of dishes at a moment's notice.

It is important to note that replicators use molecular-level object imaging, rather than the quantum-level imaging employed by transporters,

which means replicators are not suitable for recreating living things. It also means that replicated meals are not perfect, and single-bit errors sometimes occur; this may be why some users say they can distinguish replicated foods from the "real thing." Specialized replicators in sickbay and various science labs have higher resolution than most, allowing them to replicate pharmaceuticals and other scientific supplies, and even create biological organs.

Consider what sorts of meals your character enjoys. Do they prefer dishes from home (if available), or do they like to sample foods from other worlds? What's their "comfort food?" Do they prefer old-fashioned hand-prepared meals, or have they ever even experienced such a thing as traditional cooking? Have they created and shared replicated meals of their own?

Besides meals, what sort of things does your character tend to replicate? Do they dress their quarters with copies of art objects or other decorations? Or are there certain "original" keepsakes they have around for sentimental value?

THE FINE ART OF TECHNOBABBLE

Often when *Star Trek* scriptwriters need to include dialogue that sounds scientific and technological, they simply type “TECH” into the script and let designated technical consultants fill in the appropriately *Star Trek*-sounding wording. As a player, you can operate in a similar manner. Don’t worry about the difference between baryon particles and tachyon particles (unless you want to) – just think about the gist of what you want to communicate, and assume your character and the NPCs use the proper wording.

For example, if you’re wondering if it’s possible to detect the recent use of a time travel device in the area, you don’t have to say you’re scanning

for chronitons; you can just say you’re scanning for evidence of time travel. If your character is hiding aboard an enemy ship and trying to figure out how to sabotage its warp drive, you don’t have to know the difference between an intermix chamber and a plasma manifold – just note that you’re looking for ways to force the ship to stop.

However, if you do feel like slinging technobabble like the characters on screen, go for it! One way to do this is to find a list of words related to the topic at hand. The following are some examples from technological domains commonly encountered in *Star Trek* stories.

Domain	Example Words
Computers	algorithm, compression, cybernetic, encryption, interface, matrix, model, network, neural, positronic, processor, subroutine
Engineering	accelerator, actuator, array, assembly, buffer, capacitor, coils, compensator, compressor, converter, generator, grid, module
Medicine	disorder, dysfunction, inducer, membrane, molecular, organic, receptor, resequencing, solution, syndrome
Physics	dark matter, field, frequency, graviton, inertial, nano-, neutrino, phase, polarity, quantum, tachyon, tetryon, wave
Time	causal, chrono-, dilation, inter-phasic, singularity, spacetime, temporal
Other	anomaly, continuum, flux, subspace

You can also use any number of online technobabble generators or just throw out whatever tech-y words sound appropriate to you.

Don’t worry too much about believability – neither you nor any of the other players of this game actually went to Starfleet Academy. ■

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SERVICE PROTOCOLS

"I assume she'll be shipshape and Bristol fashion."

— CAPT. JEAN-LUC PICARD

THE PREMISE OF STARFLEET

Starfleet, the Klingon Defense Force, and other spacefaring organizations depicted in the *Star Trek* franchise are based on real-world militaries, even if they are not all militaries in a strict definition of the word. There has been much debate about whether Starfleet is a military in the same sense as modern armed forces; suffice it to say that whether it is a true military or not (or whether you choose to make

it so for the purposes of your stories), Starfleet **does** have a codified set of standard operating procedures that govern the organization's operations and its members' conduct and behavior.

This section briefly discusses some of those procedures, specifically those that are likely to come up frequently in a *Captain's Log* mission. ■

02.301



STANDARD OPERATING PROCEDURES

STARFLEET IS A VAST ORGANIZATION SPREAD across thousands of light-years, incorporating beings from over 150 member worlds and their associated colonies, and involved in a constant stream of research, exploration, defense, and training duties. Any attempt at detailing the procedures in use across the entire fleet would be an exercise in futility. Thankfully, Starfleet Command has codified the standard operating procedures in such a way that even guests visiting a starship (or a player wanting to learn how Starfleet functions) are able to quickly learn what should generally happen in certain circumstances.

The Klingon Empire and other spacefaring polities in the *Star Trek* universe can be expected to have

similar operating procedures. Adapt the following as you see fit for your non-Federation games.

Docked / External Support Mode

Sometimes referred to as a **blue alert** or **condition blue**, this mode of operations is used when a starship is docked with a space station or starbase, landed on the surface of a planet or moon, or is otherwise out of harm's way. The vessel has powered down its primary power source, typically its warp core. Secondary power systems, such as the impulse fusion reactors, are kept at minimal operations for as long as external power to the starship is connected. Life support systems are

also put in standby if the connected facility is able to provide support for these systems. Most of the vessel's primary systems, ranging from propulsion to defensive and offensive systems, are either shut down or put on standby. During this downtime, the player characters and other crew are likely being shuffled off the ship for shore leave or encouraged to relax elsewhere off-ship. This is also a perfect time for the crew to perform vital maintenance on areas that are dangerous to access during normal operations, such as the warp core, warp coils, damaged bulkheads, and the outer hull.

During these times, characters aren't usually armed, and few characters would be carrying any specific equipment with them that isn't personal possessions. Outside of these generalities, engineers performing maintenance may carry a tricorder and engineering toolkit. Medical personnel may continue performing their duties in sickbay and have access to the equipment normally at that location, but would rarely be carrying said equipment around the ship. Before the advent of replicators, a ship's quartermaster might have found themselves at their busiest during this time as they coordinated loading and unloading of equipment, resupplied the vessel's departments, and even ensured that personal equipment from newly-arriving officers and crew was stowed or moved to their assigned quarters.

Standard Operations

During most adventures, this is the standard operating mode of a starship when conditions are not out of the ordinary. Referred to as **cruise mode** in the 24th century, it is also called **condition green**, referring to the Human tendency to use the color green to represent when a system is operating normally. On primarily Human-crewed starships, there are usually three shifts that total 24 hours, or a standard Earth day. The shift schedule can vary widely depending on the crew composition and the captain's preferences. A primarily Vulcan crew and captain may keep a 24-hour standard day but only utilize two duty shifts, while an Andorian crew may use a 32-hour day and four duty shifts.

For most adventures, standard operations is the starting condition for the ship. Engineers on duty will likely have a tricorder and engineering toolkit, and medical personnel in sickbay will have access to medical diagnostic equipment.

When entering a **new solar system**, science officers, especially those with physical science specialties, may want to scan the major worlds (planets and moons) in the system and, if time allows, the minor bodies (asteroids and comets). Interesting geological anomalies are noted and passed to specialists, and if life is detected on any world, xenobiologists and perhaps medical personnel will be called on to assist in the analysis of the data. **Entering orbit around a world** gives characters a better chance at understanding the long-range sensor readings. It's here where characters with specialties can perform more detailed scans, perhaps pinpointing an anomaly or refining what was detected at long range.

Standard **away teams** (or **landing parties**, depending on the era) move to the surface to get better readings, if surface conditions are safe for the crew. When an away team has beamed to the surface, Starfleet typically will have a shuttlecraft on standby in case transportation from the surface becomes an issue. A standard away team composition for general exploration consists of a command officer (often one with experience in the type of world they are exploring), multiple science division members who are specialists in relevant fields, and a single security officer. Away teams beaming down to worlds with life-forms will also include at least one medical officer, and often include a xenobiologist in case the away team encounters any new pathogens or otherwise fascinating life-forms. Regardless of why the away team is beaming to the surface, all characters are given communicators (if they do not already have one), tricorders applicable to the specialty, and the security officer will be equipped with a sidearm (type-1 phaser, phase pistol, or disruptor pistol). Away teams with a diplomatic assignment will rarely have any member armed unless the society being contacted is known to put an emphasis on being armed at all times. The captain of a vessel, in coordination with the chief of security, may amend these procedures

as needed (for example, requiring all away team members to be armed with type-2 phasers).

Yellow Alert / Caution

A **yellow alert** is called on a starship when the situation seems as though danger to the ship or her crew is a distinct possibility. On Starfleet vessels, this means that shields are raised, all shuttlecraft are readied for use, and recreational activities (such as holodeck programs) are canceled. While Starfleet does not usually fully arm weapon systems at yellow alert, Klingon vessels do but refrain from targeting nearby vessels or surface targets. The entire crew (apart from those in their sleep period) is brought to a ready status, and crewmembers with multiple areas of expertise are directed to where they are most needed.

Similar precautions are taken for away teams that are moving into a potentially dangerous environment or situation. Just like standard away teams, these **response teams** are led by a command officer who has experience in combat situations, a medical officer trained in emergency medicine, and at least two security personnel (one officer and one enlisted). An operations or science division member may be present depending on circumstances. All members of the response team are armed with hand weapons and standard tricorders, and the medical officer carries a medical tricorder and a medkit. The response team is the standard form of away team when the environment is dangerous due to its climate or atmosphere, and environmental suits are issued to the team before beam down, along with portable light sources if dark conditions are likely. While on the surface, a shuttlecraft is kept in a ready launch status, and ship's sensors are kept focused on the away team in case any problems arise.

Red Alert / Danger

When a ship is in danger, about to enter an emergency, or is in a combat situation, a **red alert** is declared. The entire crew is brought to action, including those who were asleep. To provide for this contingency, many positions aboard a starship have two personnel assigned, one of whom may take over the position if the other is injured or otherwise

unable to perform their duties. Long- and short-range sensor sweeps are performed around the starship by the vessel's tactical and science officers. On Starfleet vessels, weapon systems are brought fully online, whereas Klingon vessels will lock targets and begin combat operations immediately. On larger or more tactically advanced vessels, some command and operations officers report to their duty stations on the battle bridge, or to an auxiliary control center where bridge functions are duplicated. The officers there can take control of a ship's operations if the bridge station or officers are unable to perform their duties. Given enough time, all crew arm themselves with hand weapons and security personnel prepare for possible boarding actions when in proximity to a hostile vessel.

Away teams beaming into a hostile or dangerous situation are sometimes called **boarding parties** or **tactical response teams**. The only science division member typically on these teams is a medical officer capable of performing emergency medicine, equipped with a sidearm (usually set to stun to preserve their Hippocratic Oath), medical tricorder, emergency surgical gear, and a variety of hypospray ampules reserved for triage situations. The command officer of the party is always one with some tactical training and armed with a sidearm. The remainder of the party consists of security officers armed with hand phasers and possibly phaser rifles. If possible, transporter locks are maintained on every member of the team, and a shuttlecraft with extra security personnel is made ready in case transport to and from the area becomes impossible. If the party has arrived on scene in a shuttlecraft, the vehicle will be equipped with transport enhancers for the team to carry if they need to use them for emergency beam-out.

Emergency Evacuation / Medical Emergency

All starships have a maximum number of crew complement they are rated to carry. This number, ranging from a dozen to thousands for larger ships built by the Federation and nearby polities, is determined by the number and quality of quarters for their crew, the volume needed for crew support

equipment, and, most importantly, the efficiency of the vessel's life support systems. In rare circumstances such as an **emergency evacuation**, a starship may take aboard far more than its normal crew complement, stretching its resources to the breaking point to get civilians, rescued ship's crew, or even livestock out of harm's way. The numbers vary by starship, but at least twice the number of the standard complement of the vessel can be accommodated for short periods of up to a few days to a week before a strain on ship's systems begins to show. On board a starship, the primary officer in charge of evacuation operations is the chief medical officer, as they mobilize anyone in the crew with at least first aid training to assist any wounded or sick individuals. During this time, any such character will have access to a medical kit and medical tricorder. Security personnel are posted around sensitive areas of the starship to maintain operational security and to ensure that personnel can continue to perform their duties.

Away teams that are responding to a **medical emergency** have a makeup that is different than many landing parties. The team is led by a security officer with an additional security officer present to provide protection for the medical personnel who compose the majority of the team. Medical personnel include at least one general practitioner, one nurse or doctor trained in triage techniques, and specialists in the type of medical problem at

hand (viral or bacterial infections, radiation sickness, etc.). Security personnel beam down with sidearms unless hostile action is expected, in which case larger rifles may be issued on the determination of the commanding officer. Security personnel may also be equipped with a medical tricorder if they have any training. Medical personnel will each beam down with a medical kit, medical tricorder, and specialist equipment for the situation at hand. While shuttlecraft are typically used to evacuate severely wounded beings who are unable to be transported, in quarantine situations, shuttlecraft operations are halted unless the vessel has an isolated shuttlebay, as on many medical vessels.

Security Alert

When a ship is boarded or an escaped prisoner or otherwise hostile entity is on board, a **security alert** is declared. All personnel are issued sidearms from the ship's armory. Security personnel are equipped with phaser or disruptor rifles if the threat calls for it, as determined by the chief of security or commanding officer. Operations or science officers continually scan the interior of the ship for the hostile force or any signs of non-standard ship operation. Finally, security personnel are deployed to vital ship areas such as the bridge, main engineering, armory, weapon systems, and shuttlebays to guard the personnel and equipment in those areas.

ORBITAL TYPES

WHEN ORBITING AROUND A PLANET, A STARSHIP can assume any of several types of orbits, and some are mentioned more frequently than others in the *Star Trek* universe. A **standard orbit** is one in which a starship continues to use propulsion to maintain a position above a specific area of a planet, often from one to ten thousand kilometers in altitude, to facilitate transporter operations, sensor sweeps of the region, etc. This is in contrast to a **synchronous orbit**, where a starship doesn't need to maintain power to its propulsion systems to stay above a region, but is at a much higher altitude, depending on the mass and rotation of the planet. A **polar orbit**

is one in which a starship crosses over the axial poles of a planet; this is a highly efficient way to quickly get sensor coverage across the whole globe. An **inclined orbit** is one in which a starship moves around the planet at an angle to its equator, giving it a path that looks like a sine wave when seen on a flattened map of a world. While not an orbit, **Lagrange points** are nonetheless useful to players who are portraying helm officers; these are gravitationally stable points between two masses, often quite far from either. Objects placed at Lagrange points remain stationary with respect to both the masses.

STARFLEET'S NAVAL TRADITION

Many of the customs, regulations, trappings, and rituals of Starfleet originate from Earth's nautical traditions. This is especially true of the *Star Trek: Enterprise* and original series eras, but it is evident in later centuries as well. A key part of this is that *Star Trek* creator Gene Roddenberry was inspired by the Horatio Hornblower novels written by C. S. Forester, which feature the action-oriented nautical adventures of an introspective ship captain whose voyages involved both warfare and diplomacy.

We can start with the "*U.S.S. Enterprise*," a vessel named after several noteworthy nautical ships from Earth history. "U.S.S." is a common naval ship prefix that originally meant "United States Ship." As was common with some Earth navies, Starfleet ships are traditionally referred to in the feminine.

Starfleet ranks are also modeled after Earth navies, from admiral down to ensign, and even including midshipmen (Academy cadets receiving shipboard training). One notable rank holdover from Earth's naval tradition is calling the commanding officer of a vessel "captain" even if they hold a lower rank than captain. (The person in charge in other fleets is often called "commander," simply meaning "the one who commands.")

Many shipboard positions also have naval origins. The second in command is called the first officer, executive officer, exec, or XO. The head of a department is called a chief, such as the chief engineer. In earlier eras (through the original series), the officer piloting the ship is called the helmsman, and crews include the position of yeoman, which is an assistant to higher-ranking officers.

For players who wish to immerse themselves in nautical-sounding speech, consult the following lexicon, which lists terms and phrases useful in giving orders and describing situations during a *Captain's Log* mission.

STAR TREK NAUTICAL LEXICON

Abandon ship: Leave the (presumably doomed) ship by previously arranged means, typically transporter, shuttle, or lifeboats. "All hands, abandon ship!"

Abeam: Alongside the ship, on a line at a right angle to the ship's heading. "When she comes abeam of us, transport the survivors aboard."

Aboard: On a ship. "We have 300 tribbles aboard."

Adrift: Unmoored and not moving under the ship's own power, likely drifting. "No power readings...she looks to be adrift."

Aft: Toward the back of the ship. "Aft torpedoes, fire!"

Ahead full: Proceed at full speed, normally interpreted on starships as full impulse.

All stop/full stop: Stop propulsion and bring the ship to a stop (possibly relative to some other object). A common response to this order's completion is, "Now reading all stop." The "all" is a throwback to ships that had multiple engines and would turn some off to move slowly, or all to come to a stop.

Amidships: In the middle of a ship. "The torpedo struck her amidships."

Astern: Behind or toward the rear of a ship. "The object they dropped lies astern of the ship."

Aye: Confirms that an order has been heard and understood. "Aye, sir," or the more emphatic "Aye aye, sir."

Battle stations: Orders the crew to prepare for combat immediately: "All hands to battle stations." The similar order "general quarters" does the same.

Bearing: The direction of an object relative to a starship. "Sensors are picking up an object bearing 245 degrees mark 18." (Note that you would say this as "two-four-five degrees mark one-eight" rather than "two hundred and forty-five degrees mark eighteen.")

Belay: Cancel. "Belay that order."

Bow (rhymes with "how"): The front of the ship. "The anomaly is just off our bow."

Bulkhead: A dividing wall between shipboard compartments. “The enemy boarding party is trying to cut through the bulkhead into engineering.”

Captain on the bridge: A formal way of announcing a commanding officer's arrival. Variants include other locations (“Captain on deck!”) and flag officers (“Admiral on the bridge!”).

Clear the bridge: Orders all non-essential personnel to leave the bridge.

Closing: Moving closer. “That sensor blip has returned, and it's closing fast.”

Come about: Change the ship's course to a new heading. “Come about to 045 mark 7.”

Course: A path set by a navigator, giving the ship a new heading. An intercept course is one type, intended to meet up with a target vessel. “Set a course for Betazed.”

Dead ahead: Directly in front of the ship. “The pirate ship is dead ahead.” Something directly behind is dead astern.

Dead in the water: Disabled and incapable of defending oneself. “One more hit and we'll be dead in the water.”

Deck: A horizontal level or “floor” of a ship. “Impact on deck five!”

Drydock: A starship repair yard located in space, away from gravitational or atmospheric interference. “The ship will need some time in drydock to repair those breaches.”

Fore: Toward the front of the ship. Often interchangeable with “forward.” “Report to the fore phaser room.”

Hail: Initiate communications. “Hail the Romulan vessel” or “Open hailing frequencies.”

Hand: Crew member. “All hands, brace for impact!”

Hard aport / hard astarboard: Turn the ship as quickly as possible in the specified direction. “Hard aport, get us away from that station!”

Heading: The direction a ship is moving relative to galactic coordinates. “The Tholian ship has a heading of 110 mark 12—directly toward the convoy.”

Heave to: Another way of ordering a ship to stop, often issued as a demand. “Orion vessel, heave to and prepare to be boarded.”

Helm: The controls for piloting the ship (aka the conn in later eras).

Leave / shore leave: Time off from duties, especially shore leave, involving downtime on a planetary surface. “Looking forward to shore leave on Risa?”

Maiden voyage: A vessel's first assignment.

Port: To the left side of the ship. “The signal came from our port side, 120,000 kilometers away.”

Shakedown cruise: A simple mission to test a ship and her crew's readiness for duty after first being constructed or after major repairs or refit.

Shipshape: Functioning normally.

Shipyard: A starship construction facility, which may be on a planetary surface or may consist of orbital drydocks. “The newest class of cruiser is under construction at the Utopia Planitia shipyards.”

Skeleton crew: The minimum number of hands required to operate a ship, often assuming little or no redundancy.

Starboard: To the right side of the ship. “Starboard shields buckling!”

Steady as she goes: Remain on current course; keep doing what you're doing.

Stern: The back, or aft-most, part of the ship. “The pursuing ship has struck our stern.” Something behind the ship is called “astern,” or “dead astern” if it is exactly behind.

Take the conn: Can mean either take control of piloting the helm of a starship or shuttle, or take command of the ship (e.g., if the commanding officer or watch officer has to leave the bridge and turn over command to someone else).

Underway: Describes a ship in motion. “Once we are underway, the trip will take two days.” ■

02.302

A THE PRIME DIRECTIVE

STARFLEET'S **GENERAL ORDER ONE**, ALSO KNOWN as the **Prime Directive**, prohibits personnel from interfering in the affairs and natural development of other cultures – even if such changes are well-intentioned. The most familiar application of this Prime Directive involves non-warp-capable cultures, as these are the cases where interference could happen most easily and with dramatic consequences. Even introducing a world with the knowledge that “aliens” exist – perhaps even accidentally – could transform a planet’s society overnight, with end results that are not predictable.

The Prime Directive is not just a rule, it is the guiding philosophy of Starfleet. Upholding it takes priority over the lives of Starfleet personnel, even an entire crew. Unfortunately, upholding it is not always easy, and often involves making tough decisions. Should the crew intervene to save a primitive population even though the Prime Directive forbids it? If an allied Klingon ship asks a Starfleet crew for help against another Klingon faction, should the player characters get involved? If crew members themselves get into legal trouble on a developing world, do other characters dare bend the rules to get them out of it?

In *Captain's Log*, the Prime Directive is not meant to trip you up, or prevent them from doing fun things; instead, it is a means to increase drama and

introduce philosophical considerations into a story. There is often a lot of room for interpretation of whether the Prime Directive should apply in a given situation, and you should feel free to determine whether you think it does and what you should do. Such moral quandaries are the bread and butter of *Star Trek*.

Although Starfleet captains are often in the spotlight for possible Prime Directive violations, every crew member must do their part to apply the directive. The captain won't be the only one to suffer scrutiny from Starfleet Command if an officer reveals “miraculous” capabilities to a primitive culture. Loss of reputation is possible, as well as demotion, or even, in extreme cases, court martial. Complicating this, of course, is the fact that although every Starfleet officer has sworn a vow to uphold the Prime Directive, not every officer has the same opinions about the directive or how to interpret it. This is a good thing, though, because it is an amazing source of drama.

Keep in mind that not only do most other cultures not have such a noninterference directive, some of them actively work to interfere with other cultures. Indeed, a Starfleet crew might have to involve themselves to prevent interference from happening, or repair it when it already has.



ERAS OF PLAY

“How little do you mortals understand time.”

— “JUDGE” Q

SELECTING AN ERA OF PLAY

The *Star Trek* franchise spans thousands of years of storytelling, though that massive breadth of time can be broken down into specific eras of play. The various eras can generally be mapped to specific series, though as the franchise continues to grow, there are

overlaps where multiple series fit into the same general era. This chapter details the key eras of play you should consider when determining when in the *Star Trek* timeline you wish to set your *Captain's Log* adventures. ■

02.401

THE FOUNDATIONAL YEARS [2063-2199]

THE LATTER HALF OF THE 21ST CENTURY WAS A time of great change for humanity. The hundred years after Earth's first contact with an extra-terrestrial civilization would prove to be formative and crucial to the eventual safety of the local Orion Spur.

This era includes *Star Trek: Enterprise*, elements from other series, and parts of *Star Trek: First Contact*.

Hope and Distrust

Earth lay in ruins. World War Three ended without a victor. The military forces of Earth had beat themselves bloody and destroyed everything around them in drug-fueled nuclear rage. Vulcans had always seen humanity as unworthy of contacting, an emotional and dangerous species that didn't have the common sense of even the warlike Andorians. The Human Zefram Cochrane changed everything overnight on April 5, 2063, when he rode *Phoenix* into orbit and broke the warp barrier, ironically on top of a rocket designed for mass destruction. The Vulcan survey vessel *T'Plana-Hath* made landfall after monitoring the *Phoenix's* flight, beginning a nearly century-long struggle between the two peoples.

Earth was dying from climate change, radioactive pollution, and nearly a century of constant warfare. Humanity began to see its own follies in a new light, and began to make changes for the better. Vulcans assisted in the rebuild effort to some extent, though they also worked to ensure Humans didn't push too far too quickly. Unlike what they had done with the other species in the local stellar neighborhood, Vulcans refused to assist humanity with technological and scientific studies beyond allowing medical exchange programs to visit a slowly uniting Earth, Luna, Mars, and the fledgling colony on Alpha Centauri. Vulcans had been exploring space since Earth's 9th century BCE, Tellarites and Andorians since the late 19th and early 20th centuries, respectively, and Earth was forced to play catch-up.

Each technological development, each breakthrough in warp technology, was hindered by Vulcan interference and the sowing of doubt in humanity's own ability to walk as equals in the Galaxy. At each step, humanity surprised the Vulcan High Command with breakthroughs through means the Vulcans would consider reckless, dangerous, or impossible. The Warp 5 program was the breakthrough the

United Earth Space Probe Agency (UESPA) and Earth's Starfleet needed. With the construction and launch of the NX-01 *Enterprise* in 2151, a new age of exploration began, one with a renewed Earth looking outward, not just with wonder of all there was to discover, but with hope.

Coalition and Federation

The exploits of *Enterprise* during her early voyages opened up the nearby Orion Spur to humanity's eyes and showed how much the Vulcan High Command had been hiding from Humans. Two species had homeworlds even closer to Earth than Vulcan: the Andorians and the Tellarites. While the Tellarites had a neutral relationship with the Vulcans, the Andorians were hostile and teetering on the edge of open conflict with the High Command. The increasing presence of Starfleet and UESPA vessels in the regions near the Sol system drew attention, first from the Suliban, then from the Xindi, both of whom struck out at Earth and its colonies. These brief conflicts drew together the Vulcans, Andorians, and United Earth, and it was only a short time before Tellar Prime was also drawn into the burgeoning group of allies.

The addition of the trade fleets of the Tellarites to what was called the Coalition of Worlds was a step too far for the new allies' oldest foe, the Romulan Star Empire. Originally a group of dissident Vulcans who fled their homeworld, the Romulans had been interfering in the Vulcan government for centuries in an attempt to force a return to older ways.

Many historians believe that much of the Vulcan antagonism toward the Humans and Andorians was started and supported by the Romulans in order to weaken all the nearby allies. Events quickly unfolded as Romulan interference was brought forward. The Coalition of Worlds was at war, and Earth was the primary target.

During the Earth-Romulan War, bonds were forged that bound the members of the Coalition together. The war was brutal and every world lost tens of thousands of officers and crew, in addition to countless civilian casualties. Worlds burned from orbital bombardments. Before, there was a loose coalition of worlds, then the war made each member see the others in a new light, one in which they not only could, but should, cooperate. The founding of the United Federation of Planets on August 12, 2161, with the original delegates from Vulcan, Andor, Earth, and Tellar Prime, built a framework for a government that stabilized the region for dozens of light-years in every direction. Starfleet, with the remnants of UESPA at its core, quickly became the Federation's unified organization tasked with exploration and defense.

Following the founding of the Federation, worlds in the region began clamoring for admittance to the new government. The last half of the 22nd century saw the Federation begin its push outward into the Galaxy as it slowly rebuilt from the devastation of the Earth-Romulan War. Once it was stable, the peaceful explorers in Starfleet would begin to get pushback from less-cooperative galactic neighbors.



FEDERATION AND EMPIRE (2200-2299)

THIS ERA INCLUDES *STAR TREK* (THE ORIGINAL series), *Star Trek: The Animated Series*, the first two seasons of *Star Trek: Discovery*, *Star Trek: Strange New Worlds*, and all of the original series-era motion pictures (plus the opening scene of *Star Trek: Generations*).

The Calm Before the Storm

The formation of the United Federation of Planets in the mid-22nd century led to a time of slow growth at the beginning of the 23rd century as Starfleet rebuilt its shattered fleets and was tasked with protecting the new borders with the Romulan Star Empire and the Klingon Empire. Internally, the Federation was solidifying its governance of its member worlds, and was slowly integrating new members. Exploration had taken a back seat to consolidation for the time being. Campaigns set in this period of the 23rd century should have a focus on diplomacy and a sense of unease. The scars from the Earth-Romulan War are still fresh, and many worlds still have people in power who remember the orbital bombardments and losing loved ones in the conflict. While the Romulans in this time have been quiet for decades, and the construction of the Neutral Zone outposts has been complete for decades, there is still worry that the Romulans will attack again.

Into the mid-23rd century, this sense of paranoia fades and worry about the rise of the Klingon threat takes over. It's in this era where the core worlds of the Federation are at their strongest together, yet still somewhat apart. It's rare for species to serve on each other's starships, but not unheard of. It's here where you can begin to include ideas and concepts that may be literally alien to the players' characters. Exploration is a common thread for Starfleet in all eras, but here it is focused on ensuring the stars contained inside Federation space have their worlds fully charted, their resources mapped, and new colony worlds flagged for later settlement.

Five-Year Missions

A new age of exploration began with the development of the incredibly powerful duotronic computer by Richard Daystrom in 2243. Installed in the new *Constitution*-class starships, these computers would significantly improve sensor data analysis. Starfleet saw the opportunity and grabbed hold. This is the era of the deep space five-year missions where *Constitution*-class starships were sent out far past the Federation's borders with the goal to find new civilizations, make new scientific discoveries, and fly the flag of the Federation. Campaigns in this period are all about exploration and the problems that come along with it. Diplomacy on the frontier, encountering new and old threats that are rising again, and as time goes on, another period of open warfare. Discarded pieces of the past can come back to haunt the Federation, and the long-simmering conflict with the Klingons can erupt at any time.

On the Shoulders of Giants

The cold and hot wars with the Klingon Empire of the 2250s and 2260s would cease with the Treaty of Organia in 2267. The final opposition to the peaceful expansion of the Federation had ceased, and with it the payoff to the investment in exploration and diplomacy Starfleet had undertaken through the earlier part of the century. What the Treaty of Organia started, the Khitomer Accords of 2293 solidified into place. The Federation and Klingon Empire would move together into the 24th century as allies.

Campaigns set in this time are ones where espionage is commonplace. Peace may mean the vessels of Starfleet and the KDF aren't facing off with each other across the Neutral Zone, but it does mean intelligence agents, saboteurs, and diplomatic backstabbing is far more common. Both sides distrust each other and are forced to meet at the negotiation table by the Organians. The treaty also made it clear that whoever could best develop a planet would gain use of that world, so scientific discoveries and new technologies such as the Genesis Device were important to both polities.

Exploration, as always, is Starfleet's priority, and discovering new worlds in the treaty area that the Federation could use to better itself and deny use to

the Klingons was important, making the treaty area one of the most charted in the region.

ALLIES AND ADVERSARIES [2300-2379]

THIS ERA INCLUDES *STAR TREK: THE NEXT Generation*, *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and all four *Star Trek: The Next Generation* motion pictures.

The peace that the Klingon Empire and Federation share isn't one that can be relied upon, and both nations work to ensure that war isn't the outcome of disagreements. The stabilization of the climate of Qo'noS and the other settled worlds in the Klingon home system by Starfleet Corps of Engineers terraforming teams requires decades of work, slowing the colonization and terraforming efforts elsewhere in the Federation. While Starfleet continues to push into the frontier and integrate new civilizations, the beginnings of large conflicts are set in motion that change the Orion Spur as much as the founding of the Federation itself did.

In the first decades of the 24th century, Starfleet makes it a priority to explore and chart the entirety of the Romulan Star Empire's border. As many new habitable worlds are discovered and new civilizations are contacted, it becomes clear that the Romulans had done little expansion into the coreward regions beyond their held systems except to attack and enslave inhabited worlds. The Federation Council decides to provide aid to worlds about to be annexed by the Romulan Empire and to offer Federation membership to shield them from future aggression. The Federation expands at a speed that the glacial Romulan Empire can't match. The Romulan Star Empire finds itself almost entirely circled by Federation- or Klingon-held space by the early 2300s. The Romulans respond in the only way they know: through subterfuge and indirect attacks.

The Romulan Star Empire begin a series of raids into the Klingon Empire, often disguised as pirate forces, but sometimes not hiding the fact that they were Romulan. With the Klingon Empire still rebuilding from

the Praxis disaster, Starfleet is called upon to assist the Klingon Defense Force (KDF) in hunting down these raiding forces. The Romulans ensure that they only attack worlds where Starfleet has no assets or can't reach in time, and the Klingon government comes to believe that perhaps this was a way for the Federation to weaken the Klingon Empire.

In 2344, an event occurs that changes minds and cements the relationship between the Klingons and Federation: the Battle of Narendra III. *U.S.S. Enterprise* NCC-1701-C, commanded by Captain Rachel Garrett, responds to a distress call from the Klingon colony on Narendra III and engages the overwhelming force of Romulan warbirds intent on annihilating the civilian population. The bravery of *Enterprise* and the sacrifice of her crew and ship showed all in the Klingon Empire that Starfleet crews are willing to both die for their allies and die honorably in battle. The Federation and Klingon Empire soon signed a treaty that would enable the two polities to work together as firm allies.

The final two conflicts are set in motion with the rapid expansion of the Federation into star systems claimed by the Cardassian Union. Many habitable worlds are discovered in the region along the border, and settlers from both polities claim the same worlds. The result is worlds taking defense into their own hands, with the two governments not clear on who should be where. The Federation-Cardassian War lasts from 2347 to 2366, and includes low-intensity conflicts across dozens of star systems. While the Cardassian military is far smaller than Starfleet, it makes up for its size with brutality and a willingness to destroy civilian targets. As Starfleet and the Cardassian military skirmish year after year, the worlds defending themselves form militias, then standing militaries. When worlds begin to change hands both during the war and after the treaty ending it, partisan groups become common.

The largest of these was the Maquis, who continued to fight against Cardassian occupation of their worlds until they were later wiped out by the Dominion.

The Cardassian Union, while occasionally testing the border patrols of the Federation, largely holds to the peace treaty, but feels the Federation is not forceful enough in preventing continued Maquis raids and attacks. Between 2366 and 2373, the Cardassian government becomes more belligerent with the Federation, demanding Starfleet destroy the “terrorist” group. With the discovery of the Bajoran wormhole in 2369, the Union begins to feel cheated and ignored by the Federation. Due to these deteriorating relations, shortly after contact

with the Dominion is established in 2371, the Cardassians join the Dominion in hostilities against the Federation and its allies. The Dominion War is fought between 2373 and 2375, resulting in horrific losses on both sides. While the Federation and its Klingon and Romulan allies stop the Dominion from destroying them, each ally loses hundreds of starships and millions of lives.

While the 24th century starts with the hope of long-term peace in the local Orion Spur, it quickly devolves to low-scale warfare, then high-intensity conflict. Each of the major polities experiences major changes in their policies that shift their gaze inward for decades to come.

POST-WAR AND RECONSTRUCTION [2380-2401]

THIS ERA INCLUDES *STAR TREK: LOWER DECKS* and *Star Trek: Picard*.

The years after the end of the Dominion War bring a shift in focus for all the large polities. Extensive resources were expended fighting the Dominion and their allies, and even more are required to rebuild formerly occupied worlds such as Betazed, not to mention the large amount of aid required to stabilize the broken Cardassian Union. Inside the Federation, there is strong opinion to not assist the Union, until the devastated world of Betazed pledges the remains of their merchant navy to assist in the relief efforts. The Betazoids’ gesture ensures that public opinion quickly sways back to assistance.

In the Klingon Empire, the former leader of the Empire’s military efforts, General Martok, becomes Chancellor and begins a series of reforms. Subject species and worlds across the Empire are given more rights – most significantly, the right to serve on KDF vessels, in an attempt to shore up the military after the losses of the war. The former subjects become Minor Houses in their own right and pledge support to Chancellor Martok. While some waning Houses fight against these reforms, the strength of the Empire – diplomatically, economically, and militarily – improves at a faster rate than other allies.

The Ferengi Alliance provides trade and weapons to both sides in the conflict, and the increasing interaction with the Federation impacts their society. The rise of Grand Nagus Rom in 2375 brings significant changes to the Alliance: female citizens gain equal rights to males, and limited labor unions form for certain trades. While not a popular move with the wealthiest of their society, and one resulting in skirmishes between union members and hired mercenaries, these reforms cause the economy of the Alliance to become noticeably stronger in the years after the war. The Alliance also becomes one of the greatest contributors to the rebuilding of the Cardassian Union. As the Grand Nagus notes, “A little goodwill is an investment; a lot of it is insurance against future uncertainty.”

The Romulan Star Empire suffers only minimal losses during the Dominion War, but its losses from home-grown events prove far more costly. The Romulan Senate is assassinated by a Human named Shinzon in 2379, and he claims the title of Praetor with the assistance of Reman sympathizers. It is only through Starfleet’s intervention that Shinzon is stopped. Temporary political chaos follows as forces from across the Empire converge on Romulus to fight over who would become Praetor and lead the new Senate. The looming civil war is halted in 2387 by the destruction of the Romulan star. The capital

system of the Empire is destroyed in minutes. The radiation from the event renders more than fifteen worlds uninhabitable and requires the evacuation of billions of sentient beings.

With the remaining Romulan navy distracted by the relief efforts, several Houses in the Klingon Empire begin a series of annexations of bordering star systems inside the former Romulan Empire, expanding Klingon territory coreward. Already surrounded by Federation worlds, the farthest worlds of the former Romulan state are allowed membership to both protect them from hostile pirate groups in the region and to ensure they do not add to the chaos plaguing the former Empire. This rapid expansion of the Federation means Starfleet personnel already stretched thin after the losses of the Dominion War suddenly find themselves having to patrol and

integrate nearly six sectors of space, including former worlds inside the now-defunct Romulan Neutral Zone.

The response to the Federation's rapid expansion is a colossal ship-building campaign by Starfleet to better protect its new member worlds via easily-manufactured modular starship classes, such as the *Inquiry*-class. In response, multiple Romulan factions begin manufacturing swarms of smaller corvette-style birds-of-prey capable of swarming a target. Even with these new fleets, both Starfleet and the Romulan factions continue to fall behind on properly charting all of the now-open areas of space, with inhabited worlds going undiscovered only light-years from long-time Federation member worlds. By the end of the 24th century, the Federation firmly controls most disputed systems, and law and order returns to systems plagued by piracy and lawlessness for a decade or more.

THE TEMPORAL COLD WAR (27TH CENTURY AND OTHER TIMEFRAMES)

THIS ERA INCLUDES ELEMENTS FROM *STAR TREK: Enterprise* and other series.

The Temporal Cold War is a paradox in many ways. Many of the primary participants originate from the 26th to 31st centuries, but the battlefield stretches widely across the timelines of multiple branching universes. Participants even appear from possible futures where they existed, intruding into multiple pasts in order to ensure their future selves. Temporal agents of the Federation in the 31st century see a far different picture than those who are living through the events in chronological order. To them, the war stretches from antiquity into the far future. Events have probabilities and history books are just hopes for what may be, has been, or is for a short period of relative time.

The 26th century sees the beginning of events when a parallel timeline intrudes into the 22nd century. The Sphere Builders, capable of looking across time, see that they would be defeated by the allied powers of Starfleet and the KDF and

decide to intervene to ensure that the Federation never comes into existence. From that point, exact chronological events are difficult to determine.

One theory is that two separate time travel events executed by Romulans – one from the 24th century that attempted to change the 23rd century, and one from the 27th century that sent a strike force to 4th century Vulcan to assassinate Surak – begin the process of politics sending agents back in time to either secure crucial events or change them in favorable ways. Many of these early agents are lost in the shifting timelines, some going rogue and continuing the fight long after their mission is done. When multiple versions of Starfleet timeships begin fighting each other for the right to be the “real” version of themselves, the Federation detonates multiphasic subspace field weapons in the early 25th century to provide a dimensional “nudge” to nearby parallel timelines. The goal is to shore up temporal stability and prevent incursions from other possible futures, but it accomplishes little, as new futures appear each time an agent from any side travels through time.



The Guardian of Forever (an ancient time travel device and sentient being) determines that the timelines of multiple realities are beginning to fray around the edges from the constant splintering of possibilities. A cease-fire is called in the relative present while the Temporal Accords are debated. The end result is peace as long as no new temporal warfare is waged by any current or possible current participant. Any polity engaging in attempts to change history would be erased from reality. While peace is declared, the war itself continues to be waged as agents, starships, and even whole worlds move through space-time and appear to perform their duties before disappearing again into the past, alternate present, or future. The primary battlefields

of the 26th to 32nd centuries are ones where events are unclear, a Gordian knot of cause and effect in which even the most well-read historian or researcher may be correct one moment and then wrong the next.

The events after the signing of the Temporal Accords are still as much in flux as before, but careful study of the timeline by Accord Monitors existing in subspace note few incursions from possible realities. Only already-departed agents, vessels, and probes are seen moving through the continuum, and allowing them to continue to perform the missions they've already accomplished will ensure the stability of all possible futures.

THE 32ND CENTURY

THE THIRD SEASON OF *STAR TREK: DISCOVERY* took the franchise into a bold, new direction and era of play, moving the franchise to the late 3100s and upending the major polities in the Galaxy. Much about the setting remains the same, in terms of species and technology, though much has changed as well.

Somewhere around the year 3069, a cataclysmic event known as **the Burn** occurs, which renders inert most dilithium in the known Galaxy. The Burn causes the detonation of every active warp core, crippling Starfleet and many other galactic polities. Countless deaths result from the event, along with the destruction of many cities, stations, and worlds. New technologies must be created to compensate

for the changes, and active dilithium, now a rare and precious resource, skyrockets in value.

The Federation is a shell of its former self, the disparate pieces of it striving to hold together and continue its mission. In the resulting anarchy, various factions, such as the Emerald Chain, rise up to gather power and influence.

With galactic travel severely limited, the foundations of the galactic community as it had stood for centuries slowly collapsed. Colonies were suddenly cut off from their homeworlds, and many species found themselves in desperate need of medicine, food, and other key supplies. Several key member species of the Federation withdrew entirely, crippling what remaining strength Starfleet had. When Earth, once considered the heart of the Federation, withdrew its membership, the Federation could do nothing but quietly remove what resources it could from the planet and withdraw. The Emerald Chain filled the need for couriers to deliver goods between systems and the criminal syndicate slowly expanded its reach across the quadrants.

When a new source of dilithium was found, the Federation was slowly able to stop its decline and, for the first time in centuries, began to grow once more. Older members were welcomed back while newer species sought the protection and commerce the Federation offered. With its strength renewed, the Federation was able to cripple the might of the

Emerald Chain and started destroying their ships and bases.

The Federation's return to prominence could not have come at a better time, as the next great crisis of the 32nd century saw the destruction of dozens of planets. A massive Dark Matter Anomaly (DMA) was discovered, using its massive gravity well to annihilate planets within minutes. The DMA, which was over 5 light-years across, was revealed to not just be a random anomaly but a construct created by an unknown species known as the 10-C. The 10-C, who were highly reclusive, utilized the DMA to render down planets in order to retrieve the boromite ore within their mantles. It was thanks to the efforts of the crew of the *U.S.S. Discovery* and the Federation that the 10-C's new homeworld was discovered and the 10-C were convinced to power down the DMA. The successful negotiation between the 10-C and the saving of United Earth from destruction did much towards restoring the public's trust in Starfleet and the Federation, and membership slowly started to grow.

The 32nd century presents an entirely new stage for galactic intrigue and adventure. What role does your character play in this *Star Trek* era? Will you play a brave Starfleet officer looking to chart a new course forward, or perhaps an independent trader seeking their fortune? Whatever the case, the future is still being written, and there is opportunity for you to blaze an all-new trail.



STYLES OF PLAY

“Sometimes the only way to find out where you fit in is to step out of the routine, because sometimes where you really belong was waiting right around the corner all along.”

— MICHAEL BURNHAM

SELECTING A STYLE OF PLAY

There are a variety of adventure and campaign styles of play you can select from to use as the foundation for your game. Adventure is to be had, whether it is serving within the deep interior of your territory, along the borders, or exploring unknown space far from home.

This section details the most common styles of play upon which **Captain's Log** stories can be built. Think about which one appeals the most to you, or if perhaps a combination of styles better suits your interests. ■

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ADMIRALTY CAMPAIGNS

ADMIRALTY CAMPAIGNS PUT YOU IN A HIGH-ranking leadership position either within Starfleet or the Klingon Defense Force, allowing you to make big decisions that could affect billions of lives on multiple worlds.

The typical approach to an admiralty campaign is for you to take on the role of an admiral, or perhaps the role of support staff, such as adjutants, intelligence officers, or a Federation diplomat. This sort of campaign can work across many different time periods and regions of space. A few examples include the birth of the Federation, the years following the Khitomer Accords that established peace between the Federation and the Klingons, and the years before and after the destruction of the Romulan star.

Players in any of these eras have to balance complex political considerations with challenging

logistical constraints. In many cases, the high ethical standards embraced by the Federation further complicate matters. For instance, characters in charge of a squadron along the Romulan Neutral Zone may feel an ethical obligation to help Romulan refugees after the destruction of their star. How will those characters respond if the very refugees they're trying to help refuse to abandon the decades of hostility and bad blood between the Federation and the Star Empire? These questions, and the broad implications they have for the future of the Federation, form the core of an admiralty campaign.

Inside the Situation Room

The responsibilities entrusted to Starfleet admirals vary widely. Some admirals command a squadron, while others may work as administrators on a starbase or at Starfleet Command. Some admirals oversee a particular region of space, such as the

Cardassian border, while others work on a specific portfolio of issues or operations. You should have a good understanding of what your game is about and make sure to create a character with relevant expertise and skills.

Admiralty campaigns usually involve a heavy dose of politics and intrigue. This may require the main characters to establish relationships with spies, informants, and diplomats from hostile powers. Encounters with Section 31, the secret faction devoted to upholding Federation security at all costs, may also occur in an admiralty campaign. Often, characters introduced in this style of campaign have ulterior motives or hide their true intentions. Admirals and their staffs must hone their ability to sniff out deception and cement relationships with adversaries. This creates great potential for social conflict. You may want to think of ways your character can apply social tools effectively in high-stakes situations.

Information is power in an admiralty campaign. Admirals can't be sure they're making the best decisions unless they can see the full picture. Their support staff must make sure they're doing everything they can to gather accurate and complete intelligence. They must also offer options of how to proceed based on that information.

Gathering intelligence to inform the admiralty's decisions may require support staff to attend regular briefings or to analyze reports and data gathered by others. It's important to remember that the main characters in your campaign are supposed to be the heroes of the story. Most heroes don't spend their

days analyzing reports from behind a desk. Rather, they go out and do heroic things, often at great risk to themselves.

Accordingly, admiralty campaigns may require potentially dangerous fact-gathering missions and maybe even covert adventures. Starfleet Command usually frowns on admirals risking their lives by personally going on such missions, so these tasks often fall to support staff. However, flag officers have wide latitude to determine the right personnel for their operations. If a Romulan diplomat wishes to establish a backchannel with the Federation to exchange vital information but insists on speaking directly with a high-ranking Starfleet officer, it's entirely possible that the admiral might make the calculation that personally traveling across the Neutral Zone is worth the gamble. Players in this kind of campaign should remember that they need not spend all their time in conference rooms listening to briefings and hashing out scenarios. Admirals and their support staff should make an effort to get out and experience the Galaxy.

Admiralty campaigns might feature diplomatic summits in exotic locations, high-stakes treaty negotiations between hostile governments, demonstrations of innovative scientific research and technology, classified tactical briefings, and secret exchanges with spies or double agents. Any of these situations might go badly, resulting in the potential for action and danger. If the admiral has a squadron of ships under their command, then support staff might command those vessels and lead them to all manner of strange new worlds on high-priority missions.

ADVENTURES WORTHY OF THE SILVER SCREEN: CINEMATIC-STYLE CAMPAIGNS

GRAB AN ICE-COLD SODA AND A TUB OF POPCORN, and don't forget the buttery topping! *Star Trek* has a long tradition of telling sweeping, action-packed stories tailor-made for the silver screen, and you might want to capture that same cinematic feel in your game. In most cases, movie-style games

adhere to the same conventions and tropes that you'll find in most other campaign styles. But there are a few considerations that can set your game apart if you decide to pull out all the stops and go for box-office gold.

Often, the *Star Trek* film franchise distinguishes itself from the iterations made for television by telling bigger stories and leaning into action and adventure. Usually, this means big-budget set pieces and larger-than-life villains. Think of the destruction of the *Enterprise* above the Genesis Planet or the menace of Khan or the Borg Queen. Those stories can wow a theater full of movie-goers, and they can inspire truly memorable encounters in a roleplaying game. As an added bonus, you don't have to worry about staying within a budget, so it doesn't cost you anything to amp up the scale and action of your game.

As a player in a movie-inspired campaign, you should display a willingness to go for broke and risk it all to create thrilling moments. This might mean taking on the role of the action hero, such as when Jean-Luc Picard and James Kirk team up to fight Tolian Soran on Veridian III. Or this philosophy might lead your character to make the ultimate sacrifice to save their crewmates, such as when Spock exposes himself to lethal radiation to conduct engine repairs, or when Data uses his emergency transporter to beam Picard to safety instead of himself before the destruction of the *Scimitar*. These kinds of personal sacrifices should occur at crucial moments in the story, and they should make a big difference in the plot by saving the other main characters, or achieving some other major, positive development. If you have doubts about your main character dying, no worries. They can always be resurrected in the sequel.

Off-Screen Character Advancement

A lot can happen “off-screen” in a campaign aiming for a cinematic feel. In other campaigns, you can expect much of the character development, promotions in rank, and major improvements to your starship to occur in game. That is, these situations largely occur during a session and your character will have a chance to respond to them in the moment. In a cinematic campaign, months or years might pass between adventures, and the beginning of one adventure might find your character in a dramatically different place than where they were at the end of the previous adventure. Think of

Hikaru Sulu, who received a promotion to captain and took command of the *U.S.S. Excelsior* between films. Similarly, Geordi La Forge received prosthetic eyes and no longer needed his VISOR between film appearances. These are significant character moments, and, had those developments occurred during a television series, we might have expected scenes devoted to exploring the ramifications they had for these characters. In a film series, these developments often occur off-screen, and the audience simply has to keep up.

Cinematic campaigns give you a chance to dramatically change your character's circumstances between adventures. Maybe they get transferred or promoted before the next adventure. Maybe significant personal developments occur, such as an engagement or marriage. Don't be afraid to shake up your character's status quo in big ways and then explore those changes during the following adventure.

This same storytelling style applies to factors external to your characters as well. Significant changes to your campaign's status quo may occur off-screen. For instance, your crew might be transferred to a newer, more advanced ship (maybe you give your new ship the same name as your old one, adding a letter from the alphabet to the end of its registry). Or the political balance of power might shift with the signing of a new treaty or the outbreak of a new war. Characters from your supporting cast might have moved on to different things, leaving new characters with unfamiliar faces in their old positions.

As a player, you should try to accept these sudden shifts in the status quo with an open mind. After all, a good story pushes characters to grow and change. Many entries in the *Star Trek* film franchise aim to tell big stories that result in sweeping changes. Characters may die, and ships may crash or explode. You needn't feel too attached to the old status quo. Each of these big changes is just a new opportunity to tell a different story. And if there's anything that's constant about the *Star Trek* universe, it's that there are always new stories to tell.

A CAMPAIGNS BASED ON SEASON-LONG STORY ARCS

SOME GAMES REVOLVE AROUND STORY ARCS that play out over a series of intricately connected sessions. These games focus on a central mystery or conflict that starts early in the campaign and doesn't reach its conclusion until near the end, much like the season finale of a television show. These campaigns may place less of an emphasis on providing a resolution for individual episodes and save the big payoff for the end. In *Star Trek* terms, you might think of this approach as similar to how *Star Trek: Picard* and *Star Trek: Discovery* are structured. Think of the mystery surrounding the Red Angel during the second season of *Discovery* or the real reason behind the synth attack on Utopia Planitia as depicted during the first season of *Picard*. A ***Captain's Log*** campaign can emulate this kind of storytelling by posing questions and teasing plot threads during early sessions that you may not intend to answer until later.

This campaign structure builds tension and allows players to invest in the central themes and mystery over hours of play. So, when the story finally reaches its climax and the plot is laid bare, it can be tremendously rewarding. Following are some guidelines to keep in mind to stay engaged with the long game of a season-long story arc.

Be Patient

Patience is a virtue in a game focused on a central story arc. The default mode of *Star Trek* storytelling showcases episodes that introduce a central conflict, allow the characters to engage with the conflict, and then reach a resolution – all within the span of about 45 minutes. Conflict, in this case, simply means a problem at the core of a story that the main characters must solve. Most *Star Trek* series contain episodes in which the main characters confront a conflict and then warp off to their next adventure where they're likely to deal with a totally new conflict that may have no connection to anything that occurred in previous episodes.

Season-long story arcs involve conflicts that unfold over a much longer period of time, and you may find yourself dealing with the same conflicts from one session to the next rather than starting each session with a clean slate. This may require some patience on the part of the players, especially those keen on exploring as many strange new worlds and new civilizations as possible. If you're playing in a campaign that focuses on season-long, or even campaign-long arcs, savor the sense of anticipation as you build toward the conclusion. You can devote regular scenes to having the main cast of your campaign speculating on the events of the main story arc. If your campaign takes place on a starship, make a point of having the main characters meet in the conference room or the crew lounge, reviewing clues and plot points and guessing where the story is leading.

It's also helpful to slow down and regularly go over the major developments of the central story arc to make sure you understand what's going on. Games revolving around a long-developing, central story arc often involve an intricate and interconnected web of characters, locations, and events. These layers can build on top of one another to form a deep and engrossing story, but the big payoff at the conclusion likely will fall flat if you don't make an effort to keep these elements fresh in their memories or record them somewhere.

Connect Your Character with the Plot

This might be good advice for many different styles of play across many different roleplaying games, but it's especially true for a game centered on long story arcs. You should try to find a way to connect your character as closely as possible to the central story arc. This style of game spends a lot of time building toward a climax that might take a dozen or more sessions to reach. When you put that much time and effort into one big story, you want the resolution to feel as impactful as possible. Making the stakes personal for your character is one of the most

effective ways of ensuring a meaningful conclusion. The last thing you want is to feel like the climax of the season-long arc didn't make any difference to your character's development. ***Captain's Log*** offers a few mechanical elements, such as a character's values and focuses, that can help you tie your character into the big story arc of your campaign.

VALUES

Values are perhaps the most obvious tool in weaving your character into a long-term plot thread. Values motivate your character and provide insight into your character's priorities. Values that reflect curiosity or a commitment to scientific inquiry, for example, will keep your character in the mix during a season-long story arc that centers on a mystery. The ability to challenge values over the course of a long story arc also creates opportunities to develop your character, and rich character development is one of the hallmarks of season-long storytelling. If you intend to weave a lengthy arc into your campaign, you may want to review your character's values early on to see if they reinforce the campaign's themes. If so, play up those values during play. If not, you might

be able to challenge and change them in play as the story arc unfolds.

FOCUSES

Focuses are your character's specializations and expertise, and represent one of the simplest ways to make sure your main character is in the thick of the action when the big, season-long story arc reaches its conclusion. Make sure you take a few moments to consider your character's focuses and how they might help to connect your character with the ongoing story arc.

CAREER EVENTS

Elements from your character's lifepath career events can provide excellent fodder for long-term storylines. This can be especially true if you took the time to roleplay scenes from the main characters' career events. You can mine your character's career events for interesting supporting characters, events, or locations that could reemerge during your campaign. Crucial points in your character's backstory can come back to drive your current adventures.

CLOSE TO HOME: POLITICAL CAMPAIGNS AND CORE WORLDS

SOME CAMPAIGNS MAY DEAL HEAVILY WITH A single region of space rather than warping across multiple quadrants and visiting a strange new world every session. Or your campaign may return to the same central world repeatedly throughout your travels, immersing your character in the politics, culture, and peoples of a specific planet or region, such as the Badlands or the Triangle. This can provide opportunities to engage in deep world building. The more time you spend on a single planet or in a specific region, the more you'll likely develop that setting with vivid details and dynamic traits. This can be a rewarding collaborative exercise.

However, these kinds of campaigns also have a way of piling baggage on your characters. When your missions keep you close to a single region, your actions and choices stick with you. You're likely to

make friends, but you're also likely to draw the ire of enemies. Mistakes will come back to haunt you. You can't simply turn your back on the consequences of your choices. You have to live with them.

This style of campaign may take place in the core worlds of the Federation, perhaps on Earth or Vulcan. Or, if you're playing in a Klingon campaign, you might spend much of your time on Qo'noS. These storied locations have been the backdrop for countless stories, and you shouldn't have any trouble finding interesting things to do on these worlds. Politics and diplomacy might play major roles in your campaign. Various factions might vie for power, and your decisions might tip the scales in one direction or another. Imagine a Klingon campaign in which powerful Houses maneuver for influence among the High Council. Or think of how

Captain Jonathan Archer and the *Enterprise* NX-01 had to build trust among the founding worlds of the Federation, planets that in some cases had been on the verge of war with one another.

This close-to-home campaign approach might also apply farther away from the core worlds. It might be rewarding to spend an entire campaign ushering a frontier world through the process of becoming a member of the United Federation of Planets. This could be an original world or colony that you invent. You might draw inspiration from watching the crew of Deep Space 9 as they deal with the many complications and crises that mark the Federation's relationship with Bajor. In addition to building relationships with various Bajoran political factions, the crew also has to contend with the constant specter of Cardassian interference, as well as the Maquis and, later, the Dominion. Throughout the series, the characters cement relationships, make hard decisions, and deal with the consequences of everything they did to change the course of the region.

Similarly, a ***Captain's Log*** campaign that follows this model will offer you the opportunity to build

prolonged relationships with any and all influential factions that inhabit your chosen region of space. In many cases, the motivations of these factions may come into conflict with each other. Your regular presence in the area impacts the local politics and the balance of power. You may find that your character is sympathetic to a particular faction but unable to help them. This might be due to Starfleet orders, the Prime Directive, or treaty stipulations. You may find that collaborating with an adversarial faction, or otherwise compromising your principles, may serve the greater good of your mission. You might also find that your character's feelings about a particular character or faction may shift over the course of the campaign as the story evolves.

Imagine the complex emotions Kira Nerys must feel as she risks her life to help the Cardassians – a people that oppressed the Bajorans for much of her life – overthrow the Dominion during the late stages of the Dominion War. This kind of textured storytelling works well in a close-to-home style game, but may not work as well in a traditional *Star Trek* series in which your character and crew might travel to dozens of different systems but rarely spend much time at any single location.

DEEP SPACE EXPLORATION GAMES

HUMANS HAVE AN INSATIABLE LUST FOR exploration. We have been enraptured with the idea of space long before our first rocket went into orbit. An everlasting fire was set in the hearts of people ever since the first person looked down on the blue orb called Earth from the earliest crewed starships. But humanity is not alone in its quest to visit the stars. Hundreds of other species share the appetite for adventure.

In like manner, you may have decided to play ***Captain's Log*** so that your imagination can take you farther than any Human has gone before. The *Star Trek* universe has an endless array of strange new worlds, fascinating civilizations, and scientific wonders to explore, and you might want to be the first Starfleet or Klingon officer to discover them. You are willing to land on hostile planets, encounter bizarre

anomalies, and interact with extraordinary beings, all for the sake of saying you were the first to do so.

Not everyone is cut out for deep space exploration missions. You will be estranged from friends and family you leave behind. You will be far away from the safety and security of the Federation or Klingon Empire. You will need to use every iota of wit and ingenuity to overcome unprecedented challenges and come up with novel solutions to an endless array of wild situations.

Even though you will be warping into the deepest regions of the Galaxy, it does not mean you are completely alone. Deep space does not mean unexplored space. It could mean that it has not been explored by you. Your crew may unwittingly cross into the sovereign territory of another species or pass

into the realm of monstrous or godlike creatures. There are things out there beyond description, and hazards that have cost entire crews their lives. Still, you dauntlessly press onward seeking to reap the rewards of knowledge that might be the key to unraveling the ancient secrets of our universe.

A few varieties of deep space exploration campaigns are listed below.

Scientific Missions

Most deep space exploration missions depicted in *Star Trek* serve the main purpose of expanding the Federation's knowledge of the Milky Way Galaxy. Though it is rarely seen, it is logical that the Klingon Empire has its own form of exploration.

Seeking out new life and new civilizations is just part of deep space missions. Survey missions help chart star systems and spatial phenomena. They mark hazards that could endanger other vessels that are seeking to do more detailed exploration of star systems or desiring to set up colonies. Survey missions could include setting up subspace beacons to enable long-range communications or establishing defense nets to protect from hostile invasions. These missions can also help locate valuable resources that are of use to Federation worlds and their colonies.

Discovering new life could mean encountering a sentient species. First contact is a carefully-regulated event. It is logical that any deep space exploratory

vessel would have mission specialists well-versed in first contact protocol, diplomacy, and xenolinguistics.

Some deep space missions involve studying strange anomalies, searching for lost ships, and even crossing the boundaries of time and space. Officers are expected to keep detailed logs of all their findings. Every piece of data adds to the collective knowledge of the Federation. And, ultimately, knowledge is power.

Tactical Missions

The farther starships push into the Galaxy, the more likely they are to encounter a hostile species with designs of its own. This has switched the tone of some deep space missions from scientific to tactical. A good example of this is Starfleet's explorations of the Gamma Quadrant. It was not long after the Bajoran wormhole was discovered that Starfleet, Ferengi, Klingon, Romulan, Pakled, and other vessels began exploring the newly-opened region of space. Within a short time, it was discovered that the Dominion held sway over much of the quadrant and they were not pleased about all the "solids" pouring through from the Alpha Quadrant.

What initially was met with excitement was soon replaced with a sense of dread. Exploring the Gamma Quadrant was equivalent to poking a hornet's nest. Before long, Starfleet and its allies were devoting more resources to tactical exercises

DISTANCE IN *STAR TREK*: THE SIMPLE SOLUTION

There are a variety of sources in published form and on the internet that explain how long it takes to get from here to there in the Milky Way Galaxy. Also, it seems that sometimes a deep space vessel has little trouble establishing communications with the nearby starbase while at other times they are out of range. Give or take a spatial anomaly or two, subspace communications should travel at roughly warp 9.9995. This means that it would take a

subspace transmission one full day to travel 144 light years. However, this guideline seems to be bent in more than one television episode.

You should understand that time and distance in *Star Trek* is usually more of a plot device than an exact science. You may choose to come up with a variety of explanations as to why inconsistencies may appear; distance is rarely the crux of any story. ■

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and intelligence-gathering missions into the Gamma Quadrant than to scientific studies.

In a similar manner, your crew might decide on a clandestine deep space mission into Dominion, Romulan, Breen, Tzenkethi, or some other hostile species' space. Or maybe the unexplored Shackleton Expanse appeals to you and your players. Tactical missions afford more action, tension, and suspense than purely scientific missions. But, gathering intelligence that will secure the borders of your species is essential to your survival.

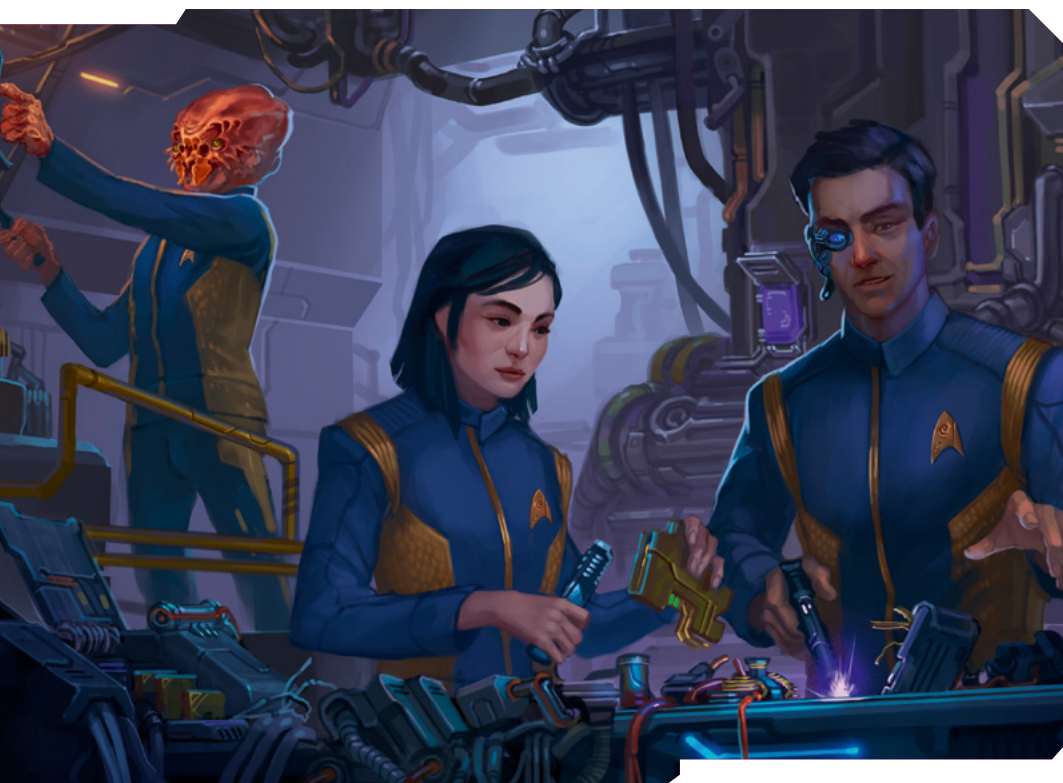
Non-StarFleet Missions

Deep space exploration is not solely under the purview of Starfleet. Independent organizations, civilian agencies, and Federation members are free to pursue their own expeditions. This is highly risky since most vessels are rarely as well equipped as their Starfleet counterparts.

If you choose to embark on a deep space mission that is unsanctioned by Starfleet, be prepared to bend the rules to survive. The Prime Directive might not hold much sway on the borderlands. You will likely find yourself in backwater bars and ragtag outposts searching for supplies or information. You may need to form alliances with non-Federation species to survive or integrate alien technology into your starship to effect repairs. Still, some scientists, archeologists, or treasure hunters brave the risks to reap the rewards, be they scientific or monetary.

Guidance For Deep Space Exploration Games

If you are playing in a deep space exploration campaign, you can expect to come across stellar phenomena and alien civilizations that no other Starfleet or Klingon vessel have ever come across. But you must first locate the anomalies. It is undoubtedly thrilling to hear the commanding officer declare, "First star to the right and straight on 'til morning."



A crew might start by initializing long-range scans to locate star systems with a high probability of having planets capable of sustaining humanoid life. Enhanced long-range particle and field detectors and imaging systems might chart hazards along the way like solar flares, supernovas, black holes, and a wide variety of radiation, geomagnetic, or ion storms. All this information feeds the stellar cartography and astrometric labs and is normally transmitted back to the closest starbase via an encrypted subspace relay network, until it finally arrives for analysis at Starfleet Headquarters. Curiosity dictates further exploration.

Excitement grows as the vessel comes within a few light-years of the target system. Sensors may start picking up evidence of civilization. The subspace and interstellar chemistry pallet could be brought online. The communications and sensor arrays might start to pick up radio signals or detect signs of post-industrial civilizations. Long-range sensors are now close enough to pick up other starships in orbit of populated planets or in transit through space.

Once a starship is within a solar system, the true work begins. More detailed planetary analysis, remote life-form analysis, and electromagnetic scanning may occur. Fully autonomous probes equipped with terrestrial and gas giant sensor pallets might be launched to retrieve data on interstellar particles. Material samples can be analyzed for chemical composition. Other probes can observe pre-warp civilizations and transmit the data to the main ship. Multiple shuttles crewed by conn and science officers might strike out into the system, forming away teams to collect samples from the surface of large asteroids, moons, and planets. A hustle of activity fills every corridor as material samples and data are brought back to the ship to be analyzed, dissected, and catalogued in a variety of science labs.

For most deep space explorers, the most valuable find is a new sentient species. This is a sensitive interaction that can go amazingly well or end in utter disaster. The astonishing diversity of civilizations your crew may discover can be created using the tools in this book. The television series had budgetary constraints that limited the type of aliens that could be created for on-screen use. This is not the case with your game. You can introduce the most obscure

non-humanoid species to the adventure. Your imagination is the limit!

Give some thought as to why your character decided to take one of the riskiest assignments in Starfleet or the Klingon Empire. What was their motivation? What area of study did they want to expand on during the continuing mission? Do they have friends aboard the ship or will they need to reach out to others to form strong bonds?

SENIOR OFFICERS

If your character takes on a senior staff position assigned to a deep space mission, you can expect long stretches of quiet travel through interstellar space. It could take months merely to reach the outer borders of your territory and still many more weeks or months of high warp travel before you arrive at a new star system worth exploring. During that time, senior staff members would be dedicated to making sure staff morale is high and departmental operations are in top shape. These long interludes in action provide an ample opportunity for staff members to improve their expertise in their discipline of choice, learn new focuses, and pursue artistic and cultural endeavors. It is during these long periods of peace that amazing friendships and romantic relationships are born. Adventures can be born from scientific experiments gone awry or relationships coming to a boiling point.

At the same time, staff members need to be ready to jump into action at any moment. Even wide swaths of interstellar void can contain oddities worth dropping out of warp to inspect. Sensors might pick up an incandescent swarm of spaceborne creatures migrating at sublight speed through an emission nebula. A derelict spaceship that appears on sensors could be possessed by a sentient super-computer eager to transfer its program to a better vessel. A cosmic entity could suddenly appear in your vessel's path, beckoning the crew to play a game of chance.

An entirely new scope of adventure occurs when the ship arrives in new areas of space. Senior staff members are likely the first to set foot on strange new worlds and establish first contact with new life and new civilizations. Without the immediate support of aligned vessels, only the most skilled officers dare take lead on these missions. Starfleet Command and

the Klingon High Council are not quickly available for consultation. Established rules and regulations cannot possibly cover all facets of a deep space mission. Commanding officers and senior staff members must act independently, aware that their actions and the repercussions of such could be subjected to scrutiny at the end of the mission.

JUNIOR OFFICERS

Junior officers can expect monotonous days fulfilling their duty assignments. Staff meetings outlining new protocols and shift handover meetings are on the daily agenda. Long hours are spent performing routine diagnostics on critical ship systems. Routine maintenance duties may include lonely chunks of time spent working in Jefferies tubes or in the deepest bowels of the ship. Sensor arrays must be realigned, computer data analyzed, weapons systems tested, engines tuned, science experiments tracked, power systems optimized, medical equipment maintained, replicators reprogrammed, waste managed, staff fed, and quarters cleaned.

During breaks and off-hours, junior officers might huddle together in enlisted mess halls that rarely boast the same views or perks of the officer's lounge. This is time for junior officers and enlisted crew to catch up on the day, exchange stories, discuss their futures, or complain about their supervisors. Downtime could be spent expanding knowledge in their areas of expertise or enjoying their hobbies. Since junior officer crew quarters generally contain multiple roommates, bargaining for more time on the holodeck might be a common occurrence.

Mission objectives and daily task lists can drastically change with zero notice and little explanation. Red alerts might have lower-ranking officers jumping out of bed, throwing on their uniforms, and scurrying to emergency stations with no idea of who or what is endangering the ship. Junior officers must be ready and willing to be transferred to other departments that might encounter a staffing shortage.

A highlight for many junior officers is the opportunity to accompany a landing party or an away mission. The pressure to perform is on as your character desires to shine. Demonstrating their focuses and talents on an away mission

could be the difference between a promotional opportunity and career suicide. If you are playing a junior officer, what motivated you to take the deep space assignment? Was it to get more experience under your belt to further your career? Was it to get away from problems back home?

CIVILIAN LIFE

There are several reasons why a civilian character would want to join a deep space mission. Perhaps they have negotiated temporary transport to get to another ship, colony, or planet. Perhaps the civilian character holds a specialty in archeology, astrophysics, or geotectonic activity and they have been assigned by a science council or representative species to participate in a research study. It could be that they chose not to undergo the rigors of Starfleet Academy or Klingon training but still had the desire to see the stars. Hence, they may have willingly accepted the opportunity to work in a service function such as cook, bartender, medic, counselor, journalist, teacher, maintenance personnel, or quartermaster.

Another possibility is that the character is the spouse or relative of another crew member. They may spend their days attending prerecorded classes, pursuing personal hobbies and endeavors, or fulfilling another function on the ship. They might even be raising a family and dealing with the challenges of raising children who have never set foot on a home planet.

Civilians have the lowest security access than any others aboard a starship. It might be a struggle to feel relevant while other crew members attend to their duties. If you are playing a civilian, what motivated you to join a deep space mission?



A FAR FROM HOME GAMES

ANY OF A VARIETY OF CIRCUMSTANCES MIGHT cause your character and crew to be displaced thousands of light-years from home. A chance encounter with a rogue Nacene's new "Caretaker array." Flung whimsically to the other side of the Galaxy by a Q. Caught in a spatial anomaly. Though some tales have a happy ending, very few ships have the power or stalwart crew to survive such ordeals.

Some vessels become generational ships, where the offspring of the original crew have been born and raised aboard a vessel. It has been their only home. All their training has been in the field. Life in the stars was not a dream, it was a harsh reality, one they have adapted to in amazing ways. Your vessel and its crew might be caught in such unexpected circumstances. In this case, the characters might feel truly alone. Cut off from communications with their people. Desperate to find resources to keep the ship in working order. Now they are the aliens in a new part of space.

This style of campaign is well-suited for fans of *Star Trek: Enterprise*, *Star Trek: Voyager*, *Star Trek: Prodigy*, or *Star Trek: Discovery*. New species and civilizations must be created from scratch as the dominant powers of the Alpha and Beta Quadrant hold no claim in this uncharted region of space. Invent drastically different species and worlds, the likes of which other Federation or Klingon citizens may never encounter except through your stories when you return home.

Lost in Space

This might be the most common form of far from home campaign. You will need to answer a few questions to make the premise plausible. What force or technology was the catalyst for the extremely distant journey? Exactly how far from home are you? How many years at maximum warp would it take to get back to your native region of space? Are you on the other side of the Galaxy or in an entirely different Galaxy? What is the condition of the ship upon arrival? Is it lacking resources, and if so, where will you acquire them?

Lost in Time

Perhaps your crew has been flung far into the past or thrust violently into the future. In either case, familiar technology might be scant or non-existent. The social and political landscape of planets and empires might be totally different than what you were used to. What spatial effect or technology allowed you to break the constraints of physics and was there a purpose for the journey? Can a way be found to restore the timeline? It is possible that your characters have been caught in some manner of temporal war. Will you be viewed as criminals by temporal agents or enemies by vicious time-hopping aliens?

Other Realities

The Mirror Universe. Fluidic space. The Celestial Temple. Some theorize that there are as many layers to reality as there are stars in the sky. With that, other dimensions spawn all sorts of life-forms. The laws of physics that you have come to know might operate in a different manner. Environments might be inhospitable to humanoid life. Your starship might be rendered inert in such alien realms. Once again, the desire to return home will be at the forefront of your crew's thoughts. Will they be able to maintain their sanity while piercing barriers that are one quantum leap away but a universe apart?

Guidance For Far From Home Games

If you decide on a far from home campaign, realize that help may never come. Starfleet or the Klingon High Council may have been left with few clues as to your current whereabouts. Characters will need to summon forth new levels of innovation to survive what could be a decades-long ordeal. Moral dilemmas might arise. Should you adhere to the Prime Directive? How far will your crew go to acquire rare resources? What will happen when your character comes across habitable planets? Will some crewmembers desire to transplant themselves in a new region of space, start a colony, and make like pilgrims in a new land?

Being separated from your allies is dangerous; even worse when hostile species find out that you are truly alone. It could make for hard times if most of the crew's time is spent fighting or running from attackers who seek to pillage the advanced technology of your ship or enslave your people. Xenophobic species may not be open for negotiation. Friendly species might be few and far between, though still boasting agendas of their own.

First contact takes on an entirely new meaning in this setting. More caution than normal is advised as first contact could be your crew's last chance to get home. Scouting parties, spy missions, and

underground bartering for goods might be the order of the day to keep from arousing suspicion or attracting unwanted attention.

Each character will react differently in this extremely stressful circumstance. Realizing that one may never see home again will cause many complex emotions to rise to the surface. Isolation, desperation, fear, paranoia, anxiety, depression, and anger threaten to overcome the spirit of discovery at any moment. Or perhaps the crew will triumph in these harsh circumstances and discover a new destiny in the stars.

SPICE OF LIFE GAMES

LIFE IN SPACE CAN BE FULL OF VARIETY. VESSELS that stay within the boundaries of their alliances, federations, empires, and unions have a never-ending array of mission profiles in which they may be assigned. In addition, your character might be one of the Federation or Empire's top-notch diplomats, physicians, strategists, or soldiers. Their expertise could be called into service at any time. You may be assigned to missions based on your vessel's capabilities or reputation in battle.

This style of campaign is well-suited for fans of the original series or *Star Trek: The Next Generation*. One week you might be negotiating a treaty between the Pakleds and Yridians, and the next, rescuing a science outpost from a supernova. Days later, you could be asked to support a patrol of the Romulan border.

Spice of life games allow you to have recurring guest stars, favorite ports-of-call, and familiar settings in which to play. The various ***Star Trek Adventures*** adventure compendiums, mission brief packs, and standalone missions provide a generous library of stories that can be used to inspire new missions. In addition, a lot of fan-made material is available on the internet. And, you can design your own campaign. The game is what you make of it.

Another benefit of this style of play is the opportunity for your character to meet some of the stars of the Federation or Klingon Empire. It might be possible to rub elbows with legendary figures like Sarek, Kirk, Spock, McCoy, Picard, Riker, Kira, Janeway, Seven of Nine, Worf, and Gowron. You could make time to fraternize with popular personalities like Harcourt Fenton Mudd, Quark, Vash, Garak, Lwaxana Troi, Guinan, Morn, or Dr. Soong. You could walk the decks of famous ships-of-the-line like the *Enterprise*, *Excelsior*, or *Zheng He*. You might set foot on Deep Space 9 or Regula I.

Diplomatic Missions

Though establishing first contact is a distinct privilege, there are other kinds of diplomatic missions. Starfleet's mission is a peaceful one; however, factions within their borders might require assistance in ending a conflict. Even the Klingon Empire has worlds within their borders populated by other species. The Empire is no stranger to conflict between the various Houses. The KDF might be called in to settle all kinds of disputes. Some conflicts are not of an aggressive nature. Diplomacy can include negotiating trade deals; determining trade routes and land or mining rights; and sponsoring cultural exchanges like the Officer Exchange Program. Your crew might be asked to escort an ambassador or specialist to a meeting.



You may be called to represent Starfleet, the Klingon High Council, or your species during a major interplanetary conference.

Protection and Security

Tactical missions are just one facet of protecting and securing the rights and territories of the Federation or Klingon Empire. Providing aid and relief to distressed outposts and planets is a possible scenario. You could be called on to coordinate mass evacuations after a major disaster, stop a virulent plague, deliver food supplies and technology, or perform other humanitarian deeds. Your vessel could be assigned to patrol a section of space along a neutral zone or ordered to provide security for a diplomatic convoy. Other missions could involve dismantling illegal trafficking cells, infiltrating criminal organizations, or destroying enemy installations. Also, adventure awaits at any one of the hundreds of ports-of-call at which your ship might dock. Your character might find themselves aiding any number of starbases, relay stations, science outposts, or colonies.

Science Missions

Besides deep space missions that have already been covered, other mission types are available for the science-minded officer. You may be asked to survey an asteroid field, moon, or planet for mineral resources or colonization. Elaborate and sensitive experiments could be the order of the day. Conducting experiments in a controlled and isolated environment might decrease the possibility of accidents that could harm large populations. Some starships are replete with research labs wherein new technologies can be developed and scientific practices can be explored. There are also an infinite number of stellar phenomena to survey and catalog.

Guidance For Spice of Life Games

The universe is your oyster if you choose to rotate through different mission types. This might be the most dynamic form of roleplaying as each character has a chance to really engage with their background and test their capabilities in a variety of scenarios.

You might choose to keep each adventure episodic in nature with each plot being resolved by the end of a single session. Or you may create a story arc that carries through multiple adventures and sessions. This format of play allows for rich character development as you have an opportunity to interact with people from your individual's past. These relationships can be explored in greater detail.

Your character might be a little more comfortable in this setting as surroundings are familiar, relationships are established, and they have a good lay of the land (or ship). They might have the opportunity to visit home and communicate with loved ones on a more regular basis. Generally, there is not a state of constant war or conflict happening within the protected borders of the Federation or Empire. You might see more action engaging in a

family squabble than shooting it out in ship-to-ship combat.

Does your character have a business back home? Is there a conference, concert, or exhibition they want to visit? Do they have a favorite vacation spot? These are all potential locations for memorable adventures, all available in your local quadrant of space.

Keep in mind, forces still exist within your borders that seek to destroy the carefully constructed peace. There are those trying to sow disorder and contention among allies. Spice of life games allow a myriad of nefarious characters to surface. Your adventures could reveal dark corners of the criminal underworld, uncover vicious conspiracies, and root out corruption in the highest levels of government

STATION-BASED GAMES

IT WOULD BE A GRAVE ERROR TO ASSUME THAT life on a space station, colony, or starbase lacks the drama and adventure of a starship duty assignment. While characters on a space station may find few opportunities for away missions on exotic new planets every week, they're sure to encounter fascinating supporting characters, complex antagonists, and challenging scientific and moral dilemmas. Warping boldly across the vastness of space in a starship might form the cornerstone of *Star Trek* storytelling, but campaigns focused on less mobile settings like starbases can make use of many of the same classic themes and story elements while providing opportunities to add new twists to the narrative.

Space Stations

Space stations often reside in deep space in strategically important locations or near unusual spatial phenomena. Space stations attract Starfleet and civilian starship traffic alike, providing a safe port where crews can perform maintenance on their vessels or resupply for long voyages. They may also draw agents of other governmental powers, creating the potential for political and diplomatic intrigue.

Some space stations, such as Regula I, act as research laboratories where scientists and engineers conduct ground-breaking experiments. These research stations may support a relatively small crew and be located in isolated regions of space.

Starbases

Starbases built on planets, moons, or other celestial bodies share many of the same qualities as space stations. They may act as a crossroads for a diverse array of travelers and can provide compelling backdrops for political and diplomatic stories. A starbase may reside on a planet that also features strange scientific qualities. Such qualities could include unique native plant or animal life, unstable climactic or seismic conditions, or unpredictable temporal fluctuations.

Frontier Colonies

Countless brave souls have set their sights on deep space and dreamed of carving out a new life for themselves on a distant, uninhabited world. They may be driven by the desire for freedom, scientific curiosity, or philosophical or religious motives. In

TOUGH LITTLE SHIPS?

Some space stations, starbases, and colonies have ships, or even fleets of ships, permanently assigned to support their missions. These ships might take the form of shuttlecraft or runabouts, or they might be *Defiant*-class starships or even larger vessels, depending on the circumstances. In these cases, your character might spend some time taking on exploration missions and traveling to distant sectors.

On the other hand, some stations and colonies have very little in the way of ship support. These might be isolated science outposts or tiny communications relay stations. These settings likely depend on regular starship visits to deliver supplies or routine medical care.

Determine what kind of starship support your character can expect on your station. These decisions can influence the kind of missions your character may take on. ■

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any case, building a colony from scratch on an isolated world could form the basis of a tremendously rewarding campaign, but it also presents an endless parade of dangers. Colonists must take on the challenges of material scarcity and social isolation, compounded by the fact that many colonies are too distant from core worlds to receive help in a timely manner. When something goes wrong – and it always does – colonists can't rely on anyone but themselves.

Guidance For Station-Based Games

If you're playing in a station-based campaign, you may need to adjust some of your expectations and prepare to encounter some different themes and tropes that may not be as prevalent in a campaign aboard a starship. This section will explore some ways you can engage with this kind of game to produce a setting that's as rich and dynamic as *Star Trek: Deep Space Nine*.

Perhaps most obviously, a campaign set on a station or colony grants characters less mobility than one set on a starship. As a consequence, the action must often come to you, rather than vice versa. In no way does this diminish a campaign's level of excitement, because starbases and colonies are, almost by definition, remarkable settings that attract remarkable people and events. You should keep an open mind when strangers pay a visit. A space station is just as likely to host a diplomatic confab involving political

leaders from multiple quadrants as it is to be a meeting place for Nausicaan mercenaries or Yridian informants with dark secrets to sell.

Indeed, the sheer diversity of characters that can make up the supporting cast of a station-based campaign also provides opportunities for conflict and character development. Player characters in a station-based campaign are likely to encounter a large and diverse array of recurring characters as part of their daily lives. You might play a Starfleet officer on a Starfleet-run space station, but your character may live alongside and forge relationships with civilians, or in many cases, characters who represent groups that have an adversarial relationship with Starfleet. You might create main characters who aren't affiliated with Starfleet at all. Accordingly, players in station-based games should demonstrate a willingness to create interesting relationships with the other inhabitants of the space station. For instance, it's unlikely that a plain, simple tailor on a Starfleet ship might also be a former Cardassian spy. On a space station or colony, not only is that possibility more plausible, but it might be great fun for the player characters to befriend this mysterious tailor, or at least strike an uneasy alliance with them. In this sense, station-based games spotlight the importance of IDIC, one of the core principles of *Star Trek* storytelling.

The vibrant diversity of life on a station, starbase, or colony is also a terrific means to create meaningful

non-player characters. You can build supporting characters who get increasingly more developed as they make additional appearances in your game. Before long, you'll have a colorful recurring cast of merchants, priests, pirates, mercenaries, spies, or whatever else fits your campaign. These supporting characters can act as trusted friends or infuriating foils to your main character.

Also, be ready to engage with the setting in such a manner as to bring it to life. Your setting isn't just a workplace. It's also a community where perhaps tens of thousands of beings from across the Galaxy live side by side. How does your character fit into this complex social fabric? How does your character spend their off-duty hours? Playing darts on the Promenade, taking a Klingon cooking course, training in the anbo-jiyutsu arena? Embed your character into the life of the station's community.

Your character, and the decisions they make, can have a real effect on the development of the setting through their interactions with the characters around them. The inverse is true as well. As your character gains experience with the setting and the people and beings that live there, consider how exposure to such a wide variety of supporting characters challenges

your character's values, goals, and perspective. A vibrant setting like a space station is sure to provide a different kind of insight and experience than a Federation starship, where many of the characters are likely to have similar goals and operate under the same command structure.

Games set on starships likely hop from one planetary system to another from session to session. This often creates an episodic rhythm to the campaign as the characters confront a challenge on one planet, bring the story to a resolution, and then warp off to the next planet the following session. Station-based games, by contrast, create excellent backdrops for serialized story arcs where plot threads extend for multiple sessions. When so much of the story takes place in a single location, as it does in a station-based game, your character can drive much of the plot, leading to deep and interesting character development that unfolds naturally over the course of a campaign.

What can you do to make sure you've created a character well-suited to life on a station or outpost? You might consider how your character ended up on this station. Were they ordered there, as Commander Sisko was? Or are they drawn by the romantic allure of the frontier, like Dr. Bashir?

UNSANCTIONED MISSIONS

THE CREW OF THE U.S.S. *ENTERPRISE* LED BY James T. Kirk defy Starfleet orders and return to the Genesis planet to rescue Spock. Worf resigns his Starfleet commission to join the Klingon Defense Force during a civil war. Jean-Luc Picard assembles a ragtag band to unravel the mystery of the Zhat Vash.

In all these cases, the characters marshalled together what resources they could and struck out on their own without the support of a larger organization. In some cases, they openly defied direct orders to accomplish their objectives. Your character might feel forced to do the same. Maybe a friend or colleague is in trouble. Maybe it is time to repay a debt. Perhaps your characters are aware of a Galaxy-spanning danger and you cannot wait to cut through

governmental red tape to save the day. Maybe sabotage, infiltration, theft, and assassination are the only ways to preserve the peace or tip the balance of power.

Unsanctioned missions give characters the opportunity to slip out from the Prime Directive and see the sometimes-unsettling reality of life without regulations. This style of campaign is well-suited for fans of *Star Trek: Picard*. If you are planning to play this style of game, it might end with your character saving a friend's life, exposing a galactic conspiracy, or discovering a valuable treasure. Conversely, you might end up losing all rank and privilege, wasting away in a dank prison, or dead at the bottom of a ravine on a backwater planetoid.

A DEBT OWED

A call from help has come from a person or a civilization. The situation is dire. Perhaps Starfleet or the KDF is deliberating on the matter, mired in politics and treaties, but you need to act now. Or your character may be currently serving aboard a starship when someone from the past reaches out to your character. You need to do something unscrupulous or off-the-record before an opportunity is missed. Whatever the ask, your character feels compelled to break protocol, grant the favor, or pay back the debt. Once they go down this road, their future with Starfleet or the KDF is uncertain.

VIGILANTES

The Maquis. Ferengi eliminator Leck. The Fenris Rangers. Starfleet and the Klingon High Council do not even play into the equation. Your character got fed up with the rules a long time ago. It is time to do what is right or in their own best interest. Dare anyone to try to get in their way. Your character might go it alone or join like-minded individuals to achieve their goals. Vigilantes might be out for justice, revenge, or a pile of gold-pressed latinum. They are familiar with hideouts, outposts, and safehouses used by illegal traffickers and traders. Anything or anyone can be bought for a price in this underworld environment. Vigilantes might be acquiring or exchanging information like the location of archaeological treasures, banned weapon technology, or security access data to some of the quadrant's most powerful figures.

ESPIONAGE

Your character could be working for a secret organization like Section 31, the Tal Shiar, or the Obsidian Order. You are one thread in a tangle of lies and cover-ups. You have some of the information, but never all the information. You meet with disguised agents and counteragents in shadowy alleys, crowded marketplaces, and over encrypted comm lines. The lines of morality are blurred but your mission directives are clear. Perhaps you are an enlisted officer, but you know Starfleet could never support such a questionable mission. Nonetheless, your character is willing to put their career and life on the line to do that which Starfleet or the KDF would never allow a sanctioned officer to do.

Guidance For Unsanctioned Missions Games

Traveling the Galaxy without the backing or protection of Starfleet or the Klingon Empire is one of the riskiest endeavors a being can undertake! Your character can easily drop into danger if you fall off the grid. Villainous people, nefarious crime syndicates, and desperate individuals are all too eager to take advantage of you. Goodwill is a rare commodity during unsanctioned missions, so you better have a chest full of gold-pressed latinum, hard-to-find technology, or valuable intel to exchange if you are going to keep moving toward your goal.

If you are designing an unsanctioned campaign, there are some things that might be helpful to map out.

CONTACTS

Contacts that can provide information and resources are valuable assets in an unsanctioned campaign. These contacts can work for the government. They could be businesspersons, bartenders, local celebrities, or criminals. In any case, they can help you cover your tracks or get a lead on someone or something. They may not have the exact information or technology you are looking for, but they know someone who does. Of course, if other people come asking, they never saw you. Well, maybe they did see you... for a price.

STARSHIPS

Unfortunately, unsanctioned missions are rarely accomplished by staying on one planet. Transport is often required. It is highly unlikely that you will get your hands on an *Intrepid*-class science vessel or *Pach'Nom*-class escort. Hitching a ride on an interstellar cargo freighter, mercenary shuttle, or luxury commercial cruiser are more plausible scenarios. If you are even more gutsy and have high-quality forged documentation, you may manage a ride on a Federation or Klingon vessel. The best scenario, of course, is if your character and crew can afford to rent, borrow, or buy their own vessel. Most likely, it will be an unregistered warp-capable vessel built by a private supplier or a third-generation retrofitted spaceship held together by self-sealing stem bolts.



and chicken wire. If you are fortunate, fate may drop into your lap a Kaplan F17 Speed Freighter or some other modern ship. If none of these ideas work, you could always just try to hijack someone to get where you need to go.

WEAPONS AND TECHNOLOGY

If you are going it alone, you will want a trusty sidearm... or maybe three. You may seek to hide weapon caches in cities, outposts, and planets you frequent. Your character will want to know one or more weapons dealers who can come through in a pinch. Of course, you run the risk of being sold a dud. And Starfleet will not treat you kindly if they find you in possession of an illegal weapon. Additionally, each mission often requires specialized technology. Vigilantes rarely have access to industrial replicators or starship cargo bays stuffed with useful gear. You may need to build, barter, or steal what you need.


UNSANCTIONED MISSIONS

A player character could easily get lost in the chaotic environment of an unsanctioned game. Individuals might have contrasting objectives and you may need to adopt a win some / lose some attitude to obtain

your goals. If your character is playing an undercover officer, decisions will have to be made on when to cross the line. You may simply want to accomplish your unsanctioned mission as quickly and neatly as possible then head back to your normal life.

If your character has chosen the life of a vigilante, you will need to decide where the character lives, who they spend most of their time with, and how they pick up new missions. Do they live by an ethical code? What are their political views? Do they hold a particular view of the Federation or Klingon High Council? Do they have a criminal record? Will someone be pursuing them while they are pursuing their goal?

You may want to run an unsanctioned storyline for a brief period before moving on to a different style of play. If so, did your character take on the unsanctioned mission for sport, adventure, money, loyalty, love, thrills, or something else? When and under what circumstances do they eventually want out of the game? Are their friends and families endangered or did they cut all ties long ago?



CHAPTER 03.00

REPORTING FOR DUTY

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A CAREER IN STARFLEET

“Captain on the bridge!”

– LT. SYLVIA TILLY

A CREATING A CHARACTER

WELCOME ABOARD! WHOEVER YOU ARE, AND wherever you’ve come from, Starfleet has seen fit to entrust you with an awesome responsibility. There’s no telling what challenges you may encounter on your assignment, except for this: they will not be boring, you will not emerge unchanged, and your logs will tell the story of what it all means. Your logs may chronicle your first post as commanding officer of a starship or recount a final voyage in which your accumulated experience was put to the test.

Captain’s Log is about your character and their personal journey in a Galaxy of possibility. Whether your story takes you where no one has gone before, or on a voyage home to save your world from disaster, it begins with your character’s origins and is driven by their growth.

There are two ways to create a character in **Captain’s Log**:

- **LIFEPATH:** Choose this option if you wish to start your story with concrete knowledge of your character’s backstory, beliefs, and capabilities. The lifepath will help you choose or randomly select these elements. This detailed method can be time-intensive, taking anywhere from **45 to 90 minutes** to complete per character.
- **CREATION-IN-PLAY:** Choose this option if you wish to start telling your story with a basic character concept and uncover their backstory

and full capabilities during play. You will choose a few initial elements and use a framework to fill in the blanks as you need them. This process is covered in detail starting on page 133 and takes anywhere from **15 to 30 minutes** to complete, depending on how many details you are willing to let unfold during gameplay.



Each method results in a character equally empowered to undertake tasks and evolve through their story arc. You only need to use this chapter once for each new character you generate. If you are playing in a cooperative or guided session,

character creation might take a few hours as several people are generating player characters together during Session 0. See *Chapter 5*, starting on page 219, for more details about running a cooperative or guided game experience.

A WHAT YOU NEED

TO BUILD A CHARACTER, YOU NEED A CHARACTER sheet (see the sample on page 318), or a way of taking notes. It is good to use a pencil or some other

means of writing that can be erased or revised, since elements are subject to change during the creation process, and even after you begin play.

A PREPARING FOR DUTY

THROUGHOUT PLAY, YOUR CHARACTER WILL BE challenged in various ways: interacting with the diverse allies and adversaries they engage with, attempting to triumph over crises in which they sometimes find themselves, and meeting unexpected encounters with the unknown.

To facilitate these challenges and prompt your creativity, your character is built with elements that will reveal their readiness for a range of situations and the worldview that influences their actions. Though all Starfleet officers are broadly trained professionals, the specific elements you choose for your character will make them seasoned experts in some situations and leave them less experienced for others. These elements are **traits**, **attributes**,

disciplines, **focuses**, and **values**, and together they paint a picture of who your character is, what they are prepared for, and how they view the universe around them.

Traits, attributes, disciplines, focuses, and values all contribute to the outcome of the challenges you resolve for your character through dice rolls. Your choice of these elements will weigh in to story development and evolution for your character. Do they fail or pay an unexpected cost for an action to which they are normally suited? Do they succeed in a crisis outside of their experience, surprising themselves and their colleagues? Do they perform a signature act for which their training and values have prepared them?





A TRAITS

AS STANDARD, A CHARACTER HAS AT LEAST A single **trait** – their species – with the potential for others. These traits – as permanent, or at the very least enduring, elements of the character's nature – are not handed out lightly as part of character creation.

Your character may begin play with traits in addition to their species. These should have a clear place in representing the nature and experiences of the character, reflecting definitive facets of the character's existence that are unlikely or even impossible to change. This might be something like a disability or injury, such as Geordi La Forge's blindness or Jean-Luc Picard's heart trauma, which requires the use of specialized equipment to overcome. It might be something secret or shameful,

like Julian Bashir being genetically enhanced, or Malcolm Reed being connected to Section 31. It may even represent a reputation or status, and the benefits and problems that accompany them, such as Benjamin Sisko being the Emissary of the Prophets.

Traits of this sort should be neutral where possible – either rarely applicable outside of exceptional circumstances, or applicable in both positive and negative ways. If a trait is purely negative – essentially a potential complication – consider a potential advantage to balance it out. For disabilities like La Forge's blindness, this can take the form of a piece of equipment that not only helps the character operate normally but gives them some other benefit too.

A ATTRIBUTES

YOUR CHARACTER HAS SIX ATTRIBUTES, EMBODYING their physical and mental capabilities and tendencies. These attributes are **Control, Daring, Fitness, Insight, Presence, and Reason**. Each attribute has a rating, with higher numbers reflecting greater ability. For humanoids, these attributes range from 7 to 12, with 8 representing average capabilities.

Your character's attributes define much about who they are and what they are good at. In addition

to serving as rough benchmarks for the intrinsic physical and mental abilities of a character, they also reflect the way your character thinks about problems and the approaches they apply to solving those problems.

As a result, the attribute scores a character possesses are a valuable roleplaying guide, and they can shape the way a character is played and how other aspects of that character's nature and identity

play out. They also reflect a character's priorities: a character's better attributes require upkeep and practice, so the attributes with higher scores represent where a character is putting their efforts.

Attributes are not purely physical or mental, and they are not absolutes. A Vulcan or a Klingon is significantly stronger than a Human, but this is not reflected only in the characters' Fitness scores (which might be a little higher than that of an average Human character), as a Fitness score reflects how a character applies strength as well as how strong they are.

Control

Control defines characters who are precise, orderly, disciplined, highly coordinated, and who possess well-developed fine motor skills.

When faced with violence, a character may use Control to shoot at enemies, or to focus on a difficult problem despite the battle raging nearby.

When faced with a physical problem, a character may use Control to overcome the problem with careful application of force, typically requiring finesse or accuracy, or with precision movement such as remaining stealthy or traversing precarious terrain.

When faced with an intellectual or emotional problem, a character may use Control to center themselves and maintain their concentration, or to find a solution that relies on precision or attention to detail.

When faced with a social problem, a character may use Control to remain calm, break down complex or intricate situations, and give detailed instructions clearly.

Daring

Daring defines characters who are decisive and fearless. When the adrenaline (or equivalent) starts pumping, a Daring character can act swiftly and confidently.

When faced with violence, a character may use Daring to strike in hand-to-hand combat, or to provide urgent first aid to an injured comrade.

When faced with a physical problem, a character may use Daring to respond to an urgent danger, or to act quickly before the situation deteriorates.

When faced with an intellectual or emotional problem, a character may use Daring to find the quickest solution, rather than waiting around to find a perfect solution, or to overcome any doubts or hesitation that they might be feeling.

When faced with a social problem, a character may use Daring to lead by example, or to break tension by speaking first without hesitation.

Fitness

Fitness defines characters by their physical prowess, athleticism, and endurance. While no attribute is purely physical or purely mental, Fitness is the closest to being a physical attribute. A character with high Fitness is also more able to weather attacks and hazards.

When faced with violence, a character may use Fitness to restrain a foe, resist a hazard, or to move quickly around the battlefield.

When faced with a physical problem, a character may use Fitness to apply a solution relying on raw physical strength or repetitive actions requiring considerable stamina.

When faced with an intellectual or emotional problem, a character may use Fitness to resist physical hardship when attempting to focus on the problem at hand.

When faced with a social problem, a character may use Fitness to control the situation through physical presence and body language rather than social skill.

Insight

Insight defines characters by their instincts and their perceptiveness. Insightful characters often have a good sense of the moods and feelings of others, but have also learned to trust their own feelings when it comes to the decisions they make and the problems they are confronted with.

CONTROL

Rating	Meaning
7 or less	You are uncoordinated or lack self-discipline. You might be clumsy or careless, easily distracted, or inclined to panic.
8	Your control over yourself and your actions is ordinary and unremarkable.
9–10	You pay attention to details, and you can maintain your concentration under difficult circumstances. You're precise and careful, with good hand-eye coordination and steady hands.
11–12	You always maintain perfect control over yourself. You are not one to lose focus or get distracted, you are keenly aware of pertinent details, and you are incredibly precise and efficient in everything you do. You might also be very serious and dedicated, rarely allowing yourself to relax, as that might mean giving up some of your self-control.

DARING

Rating	Meaning
7 or less	You are overly cautious, or you find yourself frozen and unable to act when faced with a difficult or dangerous situation. You might find yourself becoming uneasy in non-threatening situations.
8	You are not overly hesitant, but you are not especially courageous either.
9–10	You are confident and decisive, able to act quickly and effectively when placed under pressure.
11–12	You are fearless, and often the first to confront a difficult or dangerous challenge. You don't hesitate when the action starts, and you don't doubt the decisions you make in the heat of the moment. Some might consider you reckless or hasty for rushing into danger.

FITNESS

Rating	Meaning
7 or less	You are disinclined to rely on strength to solve your problems and may be somewhat unfit. You probably lack stamina and struggle to resist the effects of physical hardships such as extremes of temperature.
8	You are not unfit, but your fitness is unexceptional.
9–10	You are healthy and strong and have a good appreciation for how to use and maintain your body. You have considerable stamina, and a good understanding of kinesthetics.
11–12	You are a prime example of physical conditioning, with plenty of practical understanding for how to employ your strength, speed, and endurance to best effect. You may seem tireless, though you understand the value of rest better than most. Others may pre-judge you based on your physical presence, perhaps dismissing your intellectual abilities, or seeing your stature as imposing.

INSIGHT

Rating	Meaning
7 or less	You are not accustomed to trusting your instincts, or your instincts are not well-honed. You may not be particularly observant of moods and behaviors in others, or you may hesitate because of doubts about reaching the wrong conclusion.
8	Your judgement is not particularly poor, but neither do you rely overmuch on your instincts.
9–10	You have good instincts about other people and about situations and have a reasonable sense of when to rely on your gut, though you do not do so all the time.
11–12	You are deeply empathetic and can often pick up things about a person's state of mind that even they didn't realize. You have great instincts and rely on them even in the face of hard evidence to the contrary. More logical colleagues might consider you overly emotional and your judgements irrational.

PRESENCE

Rating	Meaning
7 or less	You are somewhat shy and reserved, unable or unwilling to command attention. Your manner of speech may be awkward, you might be wary of raising your voice, or you may trip over your words.
8	While you are not particularly shy or awkward, neither is your charisma particularly noteworthy.
9–10	You have a strong sense of self, and your confidence comes out in your body language and the way you speak. You can hold the attention of a room and get your point across effectively.
11–12	You seem almost larger-than-life at times. You are the center of attention, and your voice cuts through the clamor of a crisis, so others reflexively look to you when danger is near. You may sometimes be viewed as overbearing.

REASON

Rating	Meaning
7 or less	You do not have much patience for logic and meticulous analysis, or you frequently find your biases and your instinctive responses overwhelm your attempts to approach a problem dispassionately.
8	You can sit down and research a problem or devise a theory well enough, but you don't excel at those things.
9–10	You have a clear mind, and you can set aside snap judgements to pursue the truth with a rational, logical mindset.
11–12	You are adept at approaching problems, perils, and the unknown with a dispassionate mind that studies them from all angles before reaching a conclusion. Others might regard you as cold, unfeeling, or even machine-like. You don't allow their opinions to bother you.

When faced with violence, a character may use Insight to speculate upon the enemy's plans or motives, or to anticipate an incoming threat.

When faced with a physical problem, a character may use Insight to assess the problem and form a quick theory on how to solve it.

When faced with an intellectual or emotional problem, a character may use Insight to trust their instincts and choose the right course of action, or to speculate on other problems that may occur as a result.

When faced with a social problem, a character may use Insight to judge the emotional state or discern the motives of another person.

Presence

Presence defines characters by their strength of personality, and by their ability to draw attention and command respect. It may appear in deft and eloquent rhetoric, in bombast and bravado, in easy charm and enticing manner, or in quiet gravitas. Such strength of personality also means a strong sense of self, allowing a character to resist coercion or manipulation by remembering who they are and what they believe.

When faced with violence, a character may use Presence to intimidate a foe or compel them to hesitate.

When faced with a physical problem, a character may use Presence to rally and inspire others to work more effectively together.

When faced with an intellectual or emotional problem, a character may use Presence to urge others to focus upon the problem and dismiss any distractions.

When faced with a social problem, a character may use Presence to sway the other side through emotive language.

Reason

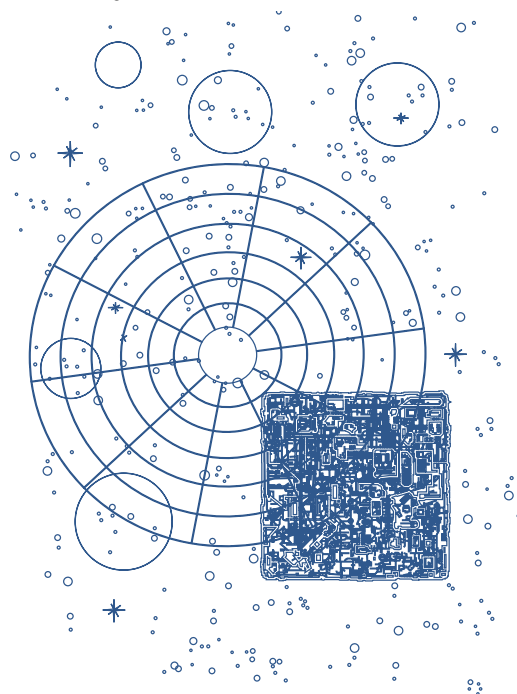
Reason defines characters by their adherence to logic, and it demonstrates a strong tendency toward meticulous analysis, detailed planning, the gathering of evidence, and the forming and testing of theories. Characters with a high Reason are likely to be patient and analytical, perhaps even dispassionate, relying on careful observation and understanding of the facts in evidence to come to the right conclusions.

When faced with violence, a character may use Reason to devise a plan or strategy to improve the odds of success in combat, or to identify some flaw or vulnerability that can be exploited through careful study of the enemy.

When faced with a physical problem, a character may use Reason to study the problem to find a solution, or to apply available information to coming up with a plan.

When faced with an intellectual or emotional problem, a character may use Reason to engage in research or study to determine patterns or details that could be used to resolve the problem.

When faced with a social problem, a character may use Reason to sway others' opinions using facts and logic.



A DISCIPLINES

IN ADDITION TO THEIR SIX ATTRIBUTES, YOUR character is trained in six disciplines. Whereas attributes show a character's natural proclivities and preferred approaches, disciplines show the areas of a character's expertise.

The six disciplines are **Command, Conn, Engineering, Security, Science, and Medicine** – representing the departments aboard a Federation starship. It's worth noting that many of the disciplines overlap in a few ways. Each discipline covers perception, social interaction, and knowledge to some extent, but which discipline is most applicable to any of those things will depend on circumstances more than anything else – a character with a high Security is quite adept at spotting ambushes and other dangers, but may be less adept at analyzing probe telemetry or experimental data.

The kind of skill represented by a discipline requires work. Disciplines take time and effort to maintain, from practice with precision and reflexes for those specializing in Conn or Security, to regular reading

of new theories and breakthroughs in Engineering, Science, and Medicine, to leading and delegating with Command.

Each discipline is **rated from 0 to 5**, with each rating representing a differing level of training, expertise, and natural aptitude. Your character will possess at least a 1 in every discipline – Starfleet provides extensive training and expects its officers to have at least basic proficiency in every discipline. If playing a civilian or an officer from another polity, you'll also possess at least 1 in every discipline, representing the training your character received over the course of their existence.

When your story prompts your character to undertake a task, choose a single attribute and a single discipline and add their ratings together. This creates the **target number**, and each d20 that rolls equal to or less than this number scores a success. If your character also has an applicable focus, your character may roll on the Advantages table on page 268 or select an advantage.



Command

Command covers leadership, negotiation, coordinating and motivating others, and also as personal discipline and resisting coercion. More broadly, it covers a variety of other social skills as well; characters who excel at these social skills tend to be effective at managing and leading others.

A character with **high Command and high Control** is likely to be exacting and circumspect in their leadership. They prefer to have a plan, and preferably several, and these plans often demand nothing but the highest performance from the crew, as the crew are vital parts of those plans. Their orders are precise and clear, with little room for misinterpretation.

A character with **high Command and high Daring** is probably bold and their adventures exciting. They do not necessarily plan things in advance, but rather prefer to make the decisions they need to make as and when they happen. They're active leaders, leading from the front and getting personally involved in whatever problems they need to be, and they never give an order that they wouldn't be willing to follow.

A character with **high Command and high Fitness** is enduring and resilient, unlikely to give up or back down unless they have no other choice. They are likely to be highly active and athletic, and they seem tireless. They're not afraid to roll up their sleeves and get their hands dirty on the job.

A character with **high Command and high Insight** is likely to seem friendly and approachable, always willing to listen to the opinions and the problems of those around them, and willing to change their minds if proven wrong.

A character with **high Command and high Presence** is likely to be an inspiring figure, who commands the loyalty of their subordinates and the respect of their foes. They are likely to seem powerful and in charge, and they have a level of confidence that is justified by their deeds and which seems to spread throughout the crew.

A character with **high Command and high Reason** is deeply knowledgeable and probably seems to be wise and well-read. They dislike the unknown, venturing into the unexplored because they dislike not knowing. They will seek to be well-equipped with the facts as they enter new situations, and they encourage their subordinates to be similarly well-informed.

Conn

Conn is about spacecraft, and the practicalities of living and working in space. In its most basic form, a character may use Conn to plot a course to a distant world or guide a ship carefully through an asteroid field, but it is far from just "the pilot skill." Beyond its uses navigating and negotiating terrain, both on the ground and in space, and operating vehicles, Conn covers a familiarity with starships as machines and as places where people live and work, including an understanding of spacefaring traditions and protocols, familiarity moving around in micro- or zero-gravity environments, knowledge of how spacecraft move and operate, and how spatial phenomena impact space travel.

A character with **high Conn and high Control** is deft and precise at the controls of a ship or shuttle, and can move with finesse in zero-G.

A character with **high Conn and high Daring** is a more instinctive pilot, often guiding a ship through "feel," but they are invaluable in a crisis as they can move a ship like nobody else, jinking and weaving through hazards and flying in such a way that even the most effective targeting sensors struggle to maintain a lock.

A character with **high Conn and high Fitness** is familiar with extra-vehicular activities, orbital skydiving, cross-country hiking, and navigating through a wilderness. They're resilient, even unshakeable, and nearly as comfortable outside a ship as inside one.

A character with **high Conn and high Insight** has a sense for ships and crews. They can judge the intent of an unknown vessel by the course they've plotted and the speed they're traveling, and they

can diagnose a problem with their own ship by the vibrations in the deck plating and the sound of the warp core.

A character with **high Conn and high Presence** knows procedure, protocol, and tradition, and understands the importance of a crew presenting itself properly when greeting outsiders.

A character with **high Conn and high Reason** is an excellent navigator, skilled at plotting the most effective route through the most difficult regions of space, and no less capable of tracking the signs other ships leave behind to locate and pursue them across space.

Engineering

Engineering is about technology. While much of what an engineer does aboard a starship will relate to advanced sciences, the engineer is concerned with the practicalities of making the technology work, keeping it working, and ensuring that the results that come from technology are the desired ones. Designing, building, maintaining, understanding, and operating technology are all covered by the Engineering discipline.

A character with **high Engineering and high Control** can operate complex, precision equipment such as transporters with ease, as well as being highly adept at performing delicate repairs to sensitive equipment. They're likely the kind of person who fine-tunes the devices they work with to get exactly the desired result and are probably a perfectionist when it comes to the operation of the devices that they are responsible for.

A character with **high Engineering and high Daring** is willing to throw out the instruction manuals, and probably sees operational tolerances as guidelines rather than actual limits. They're the kind of person who can restart a cold warp core in five minutes when it should take thirty, and who can assemble some novel solution by rebuilding existing technology to function in new ways.

A character with **high Engineering and high Fitness** is the one with their sleeves rolled up,

crawling through a Jefferies tube, recalibrating plasma conduits and microcircuits one at a time. They're the ones who don't shy away from the hard work. They're the ones covered in stains and smudges from their work, and who know that old ships sometimes require care, attention, and occasional "percussive maintenance."

A character with **high Engineering and high Insight** has an instinctive knack for machines, able to judge "moods" and "feelings" in sophisticated equipment in the way that a counselor detects those things in people. They can normally diagnose a technical problem quickly, and their gut feelings about why something isn't working tend to be right.

A character with **high Engineering and high Presence** is often the spokesperson for their machines and their technology. They're often able to convey the details of technology – and technical problems – in succinct ways, easy for non-engineers to grasp (this may or may not include the use of simple metaphors and similes), and they're particularly effective at leading teams of other engineers to solve bigger problems.

A character with **high Engineering and high Reason** has a deep understanding of the machines they work with. This comes from intensive reading of technical manuals and professional publications, understanding the theories and concepts behind the devices, along with extensive practical experience disassembling devices and understanding the function of every component and connection, and testing them extensively to ensure that everything works as desired.

Security

Security is about safety, protection, and survival, but it is most importantly about violence. Watching for it, understanding it, defending against it, and employing it. It is the main specialty of soldiers and warriors, but also valuable for law enforcement personnel, peace officers, spies, and anyone whose line of work invites danger.

A character with **high Security and high Control** is probably an expert sharpshooter. But more than

that, they're probably cool and calculating when it comes to combat, seeking to approach dangerous situations with a calm, measured response. Their use of force is careful, precise, and seldom more than is absolutely necessary to achieve the objective.

A character with **high Security and high Daring** is likely to consider themselves a warrior first and foremost. They are highly proficient in hand-to-hand, and they're innately courageous, which can verge on recklessness at times. They may have a somewhat romanticized view of honorable combat.

A character with **high Security and high Fitness** is tough and tireless. They're fit, resilient, and have probably faced more than their share of tough situations. They probably resemble what most people imagine as the dutiful, tough soldier, and there is little that will stop them from completing their objective.

A character with **high Security and high Insight** has exceptional situational awareness and is likely to be the first to anticipate a threat or spot a potential trap. They tend to be vigilant and wary. Many such characters end up guarding secure locations or VIPs, or serve in peacekeeping roles where their awareness, and in particular their ability to read people, can help avoid or defuse conflicts before they escalate into violence.

A character with **high Security and high Presence** is often placed in leadership roles during combat missions, where they can most effectively direct other soldiers or security personnel during the chaos of battle. They can be imposing and intimidating if they wish to be, able to convey the threat of force without resorting to actual violence.

A character with **high Security and high Reason** is a tactician or strategist (or both), with a keen mind for how, when, and why to use force on larger scales. They tend to have a big-picture view of battle, viewing environments as battlefields, speculating on enemy motives and awareness, and forming plans, counterplans, and contingencies quickly even in the heat of battle.

Science

Science is, at its heart, about the pursuit and application of knowledge. Science covers a broad range of fields and subjects, from advanced mathematics to the complexity of subspace theory and temporal mechanics, to softer subjects such as anthropology and sociology. While nobody is an expert in all scientific fields, characters with a high Science score are likely to be fast learners and effective researchers, able to familiarize themselves with new concepts quickly when needed.

A character with **high Science and high Control** is likely to be precise but practical, often testing their hypotheses or those of their colleagues with carefully designed experiments or detailed simulations and meticulously recording their findings. They're also likely to be effective at learning new techniques and procedures, and at laying out instructions or directing another person through the steps of a complex task.

A character with **high Science and high Daring** accepts that risk is often a necessary part of science, and that not all discoveries can be made inside a laboratory or simulation. They remain observant and clear-headed even when in mortal peril, often gaining valuable insights in life-or-death situations. They hypothesize quickly and reach conclusions just as fast, but the moment they're proven wrong, they're ready to form a new hypothesis and try again.

A character with **high Science and high Fitness** is prepared for the worst. They have a knack for applying their knowledge to provide practical solutions to immediate problems such as exposure to environmental hazards. When they are personally afflicted by fatigue, poison, disease, or other hindrance, they find it in themselves to keep pushing on to find a solution, even when others may have already succumbed.

A character with **high Science and high Insight** are good at making intuitive leaps, extrapolating ideas from incomplete information, and making educated guesses when the facts aren't all available. While not necessarily the best practice in

pure scientific work, this is valuable for the science officers employed by Starfleet and in militaries, who can present their commanders with options when facing the unknown.

A character with **high Science and high Presence** are effective science communicators, skilled at explaining complex subjects in an effective and engaging manner to people who may not have the same depth of understanding. This is especially valuable in Starfleet and military environments, where unknown threats may need to be studied and explained quickly so that the proper action can be taken to defend against or avoid them.

A character with **high Science and high Reason** is perhaps the archetypal scientist. Rational and logical, the character seeks to understand things by piecing together the facts and evidence carefully to reach a conclusion. They consider every available variable, every likely possibility (and the unlikely ones too, if the likely ones don't fit), and can produce mathematical proofs and solid hypotheses with the kind of speed and accuracy one might expect from an advanced computer.

Medicine

Medicine, while a subset of science, is important enough to stand on its own as a distinct discipline and field of study, much as there is some overlap between Science and Engineering. Medicine, at its heart, is less about knowledge and more about the result: healing those who are injured or sick.

A character with **high Medicine and high Control** is likely to excel as a surgeon, where steady hands, finesse, and precision are necessary to do the most good. Alternatively, they may study genetics or pharmacology, where tiny chemical variations can have major effects, and finding the balance that is most likely to help a patient is delicate work.

A character with **high Medicine and high Daring** is a life-saver, well-suited to providing care in life-or-death situations. They are effective combat medics

and emergency first responders, and can excel as trauma specialists, racing against the clock to save a life. They need to remain calm and collected and make the right decisions under intense pressure.

A character with **high Medicine and high Fitness** is prepared for the worst. They are well-suited to taking precautions and preventative measures to protect themselves and resist environmental hazards such as poisons, diseases, and radiation. The character is also highly adept at the more physical sides of medicine: moving a sick or injured patient safely, restraining a patient who is struggling, and guiding a patient through physical therapy.

A character with **high Medicine and high Insight** are good at interacting with patients, figuring out problems by interpreting patient complaints and testimonies, or providing counseling and psychiatric care. They also have a good intuitive grasp of medicine, and they have a knack for making the intuitive leaps when diagnosing a problem that can mean the difference between life and death.

A character with **high Medicine and high Presence** often leads teams of medical personnel, directing groups of emergency responders or overseeing a staff of doctors and nurses. They are also good at communicating the nature of a disease or injury to their patients (and their patients' families, if necessary), and conveying complex details effectively to those who may not understand the medical science, such as when giving a briefing about a virulent plague spreading across a world.

A character with **high Medicine and high Reason** is more likely to be involved in the research or diagnostic side of medicine. They study diseases in depth, relying on medical scans, biopsies, laboratory testing, simulations, and other methods to seek to understand an illness or condition as thoroughly as possible to determine the most effective treatment. They are a vital part of medical care, but may not necessarily deal with patients directly.

A FOCUSES

THE SIX DISCIPLINES CHARACTERS ARE TRAINED IN are broad; specific focuses allow a character to demonstrate talent for a narrower set of activities, representing specialization and the kind of expertise that comes from deeper study and practical experiences. Focuses are not tied to any specific discipline and can thus be applied to any task a character takes on, so long as the focus would logically provide a benefit.

A focus is a short description of a skill, topic, or activity. Like values, focuses are open-ended.

Captain's Log includes many suggested focuses in the accompanying matrixes starting on page 85. There is no fixed list, however, and you are encouraged to create your own focuses. Each focus should be narrower than the six disciplines every

character is trained in, but they should not be so narrow as to never come up in play. There is no specific link between disciplines and focuses; a focus can be applied to any discipline; for example, Astrophysics could easily be used for Science tasks, but it also has potential uses when trying to plot a course using Conn.

Each officer goes through rigorous training in multiple disciplines. Though they may have a proficiency in a specific discipline, you can assume they have taken other coursework pertaining to disciplines outside of their role. This multi-disciplined approach to the acquisition of knowledge and skills allows an officer to have a wide range of abilities, from piloting shuttlecraft to operating a ship's technology to a working knowledge of basic

FOCUSES AND CHARACTER

Like values, focuses improve your odds at certain tasks while revealing your character. Above all, focuses represent activities at which your character will shine.

Your character's focuses do not all need to be associated with their role. Selecting distinct skills unrelated to their official position will show that your character is a well-rounded, seasoned, and memorable individual.

Detailed focuses give your character depth. Carefully crafted focuses add a history and perspective to the character, allowing them to be unlike anyone else. This is what makes **Captain's Log** unique from other roleplaying games. Each character has an entirely different combination of focuses that makes them truly unique. Make them a character to remember.

Focuses can help pull the story toward elements you wish to explore. Do not be afraid to include a focus which represents a hobby, niche interest, or a unique approach. A focus of *Poetry* might lead the story toward the deciphering of ancient

writings or communication with an alien culture in rhyme and meter. A focus of *Stand-Up Comedy* might drive your character to resolve tense negotiations with humor. A focus of *Servant Leadership* might guide the story to focus on your captain's empowerment of their senior officers and crew.

Focuses are good prompts to act in-character, and it's okay to seek solutions to your character's problems that utilize their focuses. Though this inflates their odds of success, this is not negative meta-gaming – after all, they might still fail, leading to fun and meaningful new story elements!

Finally, focuses are easy to change. **As you complete missions, you may replace a focus with one you think is more relevant going forward.** As long as it makes sense for your character and their story, focuses do not require years of experience and can represent a recent interest into which your character is putting significant attention. ■

03.101

survival, energy weapons, and basic hand-to-hand combat. Focuses are merely areas of “focused” knowledge that makes your character a specialist in that field of study. And in the end – focus or no focus – a roll of the dice decides success or failure.

When fully created, your character will have six focuses.

Use the following probability matrixes to generate focuses. You can roll on the **Focus Division** matrix then either select or randomly roll a specific focus. Of course, feel free to tweak these in any way you like to create a distinct area of expertise.

COMMAND FOCUSES

d20	Focus
1	Art
2	Bargain
3	Call to Action
4	Cold Reading
5	Composure
6	Coordinated Efforts
7	Courting Rituals
8	Cultural Expert
9	Debate
10	Deception
11	Decisive Leadership
12	Diplomacy
13	Emotional Intelligence
14	Etiquette
15	Fleet Commander
16	Gambling
17	History
18	Inspiration
19	Intimidation
20	Journalism

FOCUS DIVISION

d20	Division
1-3	Command
4-6	Conn
7-9	Security
10-12	Engineering
13-15	Science
16-18	Medicine
19-20	Pick one or reroll

For each focus table, roll a d20. On a result of 1-10, roll a d20 on first half of the table; on a result of 11-20, roll a d20 on the second half.

d20	Focus
1	Law
2	Lead by Example
3	Linguistics
4	Mental Discipline
5	Multi-Discipline
6	Negotiation
7	Oratory
8	Performer
9	Persuasion
10	Philosophy
11	Politics
12	Prime Directive
13	Reporting Procedures
14	Rhetoric
15	Starfleet Protocol
16	Station Operations
17	Strategy/Tactics
18	Teaching
19	Team Dynamics
20	Time Management

CONN FOCUSES

d20	Focus
1	Astronavigation
2	Astronomy
3	Astrophysics
4	Atmospheric Flight
5	Attack Run
6	Boat Pilot / Submersibles
7	Climbing
8	Combat Maneuvers
9	Communication Systems
10	Covering Advance
11	Efficient Evasion
12	Evacuation Procedures
13	Evasive Action
14	Extra-Vehicular Activity
15	Flight Controller
16	Glancing Impact
17	Ground Vehicles
18	Guidance Systems
19	Helm Operations
20	Impulse Engines
1	Multi-Tasking
2	Pathfinder
3	Power Management
4	Precision Maneuvering
5	Repairs and Maintenance
6	Ship Design and Construction
7	Shuttlebay Management
8	Small Craft
9	Space Station Operations
10	Spacewalk
11	Starfleet Protocols
12	Starship Expert (pick one)
13	Starship Recognition
14	Stellar Cartography
15	Strafing Run
16	Subspace Theory
17	Survival
18	Tracking
19	Warp Drive
20	Zero-G Combat

SECURITY FOCUSES

d20	Focus
1	Ambush Tactics
2	Blade Weapons
3	Camouflage
4	Chemical and Biological Weapons
5	Combat Medic
6	Computer Security Systems
7	Criminal Minds
8	Criminal Organizations
9	Crisis Management
10	Deadeye Marksman
11	Deflector Operations
12	Demolitions
13	Espionage
14	Evacuation Procedures
15	Fleet Formations
16	Forensics
17	Forgery
18	Hand Phasers
19	Hazardous Environments
20	Heavy Cover
1	Interrogation
2	Intimidation
3	Klingon Weapons
4	Law Enforcement
5	Lead Investigator
6	Martial Arts
7	Mental Resistance Techniques
8	Organizational Psychology
9	Patrol
10	Phasers
11	Pickpocketing
12	Planetary Surveys
13	Precision Targeting
14	Security Systems
15	Ship Engagement Tactics
16	Ship Lockdown Procedures
17	Small Unit Tactics
18	Strategy
19	Targeting Systems
20	Torpedoes

ENGINEERING FOCUSES

d20	Focus
1	Advanced Holograms
2	Artificial Intelligence Systems
3	Cybernetics
4	Deflector Systems
5	Diagnostics
6	Electro-Plasma Systems
7	Emergency Repairs
8	Energy Weapons
9	EVA Suits
10	Experimental Device (specify type)
11	Exploit Engineering Flaw
12	Flight Control Systems
13	Force Fields
14	Holodeck Programming
15	Imaging Equipment
16	Impulse Fundamentals
17	Jury-Rigging
18	Locksmith
19	Maintenance Specialist
20	Manufacturing
1	Meticulous
2	Mining Operations
3	Modeling & Design
4	Percussive Maintenance
5	Procedural Compliance
6	Propulsion
7	Repair Team Leader
8	Reverse Engineering
9	Saboteur
10	Salvage
11	Sensor Calibration
12	Shuttlecraft Maintenance
13	Space Stations
14	Structural Engineering
15	Subspace Mechanics
16	System Maintenance
17	Transporters/Replicators
18	Troubleshooting
19	Warp Core Mechanics
20	Weapons Engineering

SCIENCE FOCUSES

d20	Focus
1	Animal Behavior
2	Anthropology
3	Archaeology
4	Astrometrics
5	Biochemistry
6	Biology/Xenobiology
7	Botany/Xenobotany
8	Catastrophism
9	Chemistry
10	Computer Science
11	Deflector Operations
12	Ecology
13	Expedition Expert
14	Galactic History
15	Geology
16	Laboratory Maintenance
17	Marine Biology
18	Matter/Antimatter
19	Meteorology
20	Microbiology
1	Nanotechnology
2	Photonic Applications
3	Physics
4	Prototyping
5	Quantum Consciousness
6	Quantum Mechanics
7	Rapid Analysis
8	Research
9	Sensor Operations
10	Sociology
11	Specific Historical Time Period
12	Starfleet Programming
13	Subspace Theory
14	Temporal Mechanics
15	Terraforming
16	Unconventional Thinking
17	Unified Field Theory
18	Unorthodox Mathematics
19	Walking Encyclopedia
20	Warp Theory

MEDICINE FOCUSES

d20	Focus
1	Alternative Medicine
2	Anesthesia/Pain Management
3	Bedside Manner
4	Biochemistry
5	Biology/Xenobiology
6	Biotechnology
7	Chemistry
8	Counseling
9	Cutting-Edge Medicine
10	Cybernetics
11	Dentistry
12	Diagnostic Expertise
13	Emergency Medicine
14	Ethics
15	Field Medic
16	First Aid
17	Genetics
18	Guided Therapy
19	Imaging Systems
20	Immunology

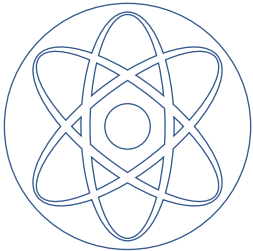
d20	Focus
1	Internal Medicine
2	Kinesiology
3	Medical Toxicology
4	Microbiology
5	Neuropsychology/Psychiatry
6	Parapsychology
7	Pathology
8	Patient Care
9	Pediatrics
10	Pharmacology
11	Positive Reinforcement
12	Psychiatry
13	Psychoanalysis
14	Psychosomatic Disorders
15	Rheumatology
16	Stress Disorders
17	Surgery
18	Triage
19	Veterinary Medicine
20	Virology

VALUES

WHEN YOU CREATE A CHARACTER, CREATE several short statements that describe their core beliefs and convictions. These are not simply opinions, but the fundamental structure of your character’s morals, ethics, and behavior. They are the things that define who they are as a person, why they behave the way they do, and what drives them during times of struggle and hardship.

A character’s values are not static. People evolve and grow with their experiences, and in many cases, things that once felt like unshakeable beliefs may come to be seen differently as time passes. There will be opportunities during play to alter a character’s values, and values are an important part of how characters grow and develop over time.

Whether you choose to create your character through the lifepath or create them in play, write your character’s values on your character sheet. Use the guidance below to craft values that reveal your character, help them prevail, and are open to being challenged. Your values can help your character in difficult situations. They often provide an additional push to succeed, as the character’s convictions drive them to achieve more than they might have done otherwise.



Make Values Understandable

The actual text of a value is no good if you cannot understand or remember what you intended it to mean. You need to be able to read the value and quickly determine whether it applies to the current situation. If you cannot do that, that value is just taking up space on your character sheet.

Keep the statement simple. A single word might work, but that might not be specific enough, so a short phrase often works well, perhaps in the form of a motto or quote you think reflects your intent, or perhaps a line taken from an oath (such as a doctor with “First, do no harm” as a value). Characters in *Star Trek* episodes often use strong statements that define them.

EXAMPLES:

- I want to be the best captain
- My life before the life of my crew
- Everything can be solved with diplomacy

Allow Values to Cause Trouble

One of the purposes of values is to cause problems. Your values might keep you from taking actions that you do not believe in, or it might force you to act when it might be better not to.

Values might hinder you at a vital moment, when what must be done conflicts with what you believe. And this might seem like something to avoid: who wants a character who will not do as they are told at a pivotal moment? But this troublesome function is also a part of a great story. Challenging your values provides an instantaneous bonus in the game: added Momentum or the removal of Threat.

This, naturally, emulates a key part of *Star Trek* storytelling: having to make meaningful choices and deal with what our beliefs really mean in practice. As a result, try to ensure that at least one of your values is likely to get your character into trouble from time to time. Even better is having values

that are double-edged swords, which could help or hinder the character, but these can be a bit more challenging to write.

EXAMPLES:

- If you punch me, I punch back twice
- Never trust a Romulan
- I hate Admiral Nechayev

You might even want to have several troublesome values that can give you the chance to earn Momentum or to remove Threat.

Make Values Beneficial

Employing a value is powerful, and it can help you overcome even the toughest of obstacles. You will want at least one value which is helpful to you in some way. Ideally, you will want more than one beneficial value. This will offer you multiple chances to sway the story in your favor.

Again, the ideal value is one that is a help or a hindrance in different circumstances, but that is tricky to write, so do not worry if it takes you a few tries, especially if you're new to *Captain's Log*.

EXAMPLES:

- When things get stressful, I get calm
- I was the number one pilot at Starfleet Academy
- A kind touch is often enough to make peace

Values Evolve

Challenging a value involves crossing that value out and creating a new one at the mission's end. Hence, your character's values will naturally evolve over time. Each time you challenge a value, you are giving yourself a new opportunity to define your beliefs and self-identity. Each new adventure, you have a fresh chance to refine ideas that you had before. With that stated, do not worry too much about what your values are like at the start of a campaign. Those values can – and should – evolve over time, fueling interesting stories along the way.

A simple value that grows more nuanced each time it is challenged and rewritten is good character growth, and that is what you should be striving for anyway. You want to be put in situations where your character must choose between their beliefs and the mission, and some of those times, you want your character to choose the mission over their personal feelings.

In a good story, the hero often learns that they are wrong. They fail. Then they move forward with renewed vigor, a change of mind, and an indomitable drive to succeed. Do you want an engrossing story? Let your character be wrong about things from time to time. This makes a character far more interesting, breeds tense conflict, and prevents analysis paralysis – no need to worry about making the right choices all the time.

EXAMPLES:

- I am in love with my former enemy, a Romulan
- I was shot in the back once; never again
- Listen to my crew before making decisions

VALUES MATRIX

Here are sample values you could use for your character. Feel free to adjust them until they are the perfect fit for your character.

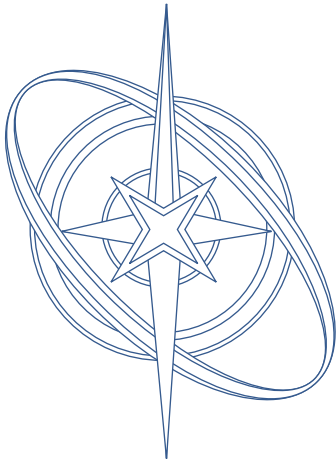
d20	Value
1	A good mystery is irresistible
2	Act with confidence, even if you don't feel confident
3	Crew comes first
4	Diplomacy is the first and last solution to anything
5	Exploration is the blood that fills my veins
6	Good leaders get their hands dirty
7	I can make something from nothing
8	I finish what I start
9	Information is power
10	Never leave a stone unturned

Values Should Conflict at Times

It does not matter if your values might seem to contradict one another. People can hold conflicting beliefs. Finding a situation where you are torn between two of your beliefs and must choose which one means more to you – that will make for added drama in play.

EXAMPLES:

- A Gorn egg is under my care and keeping
- I am in love with my current enemy, a Romulan
- Willing to listen to the Prophets over Starfleet



d20	Value
11	Push me too far and you'll see my ugly side
12	Resistance is never futile
13	Seeking to find myself far from home
14	Sensors can't tell you everything
15	Spoiling for a fight
16	The mission comes first
17	Trust, but verify
18	We are all connected despite being worlds apart
19	Willing to sacrifice myself to save my crew
20	You must walk barefoot in the dirt to really understand a world

LIFEPATH CREATION

"I will feel it for both of us... thank you for my life."

— LAL

A LIFEPATH CREATION

THE DEFAULT METHOD OF CREATING YOUR character for *Captain's Log* is the **lifepath**. This is a series of steps that represent important events of your character's life, each of which shapes the elements of their character sheet.

The lifepath consists of seven steps, with each step allowing a new choice from a list of options, such as increasing attributes or disciplines, and gaining focuses and values. These are cumulative gains, and as you work through each step of the lifepath, the results are added to your character.

Some players may begin the process knowing exactly what kind of character they want to create, while others may have part of an idea and use random rolls to fill out the details.

Starting Points

All characters begin with a score of 7 for each attribute and 1 for each discipline. These will be increased during the character's lifepath. A finished starting character cannot have more than 12 in any attribute, may only have one attribute at 12, cannot have more than 5 in any discipline, and may only have one discipline with a score of 5. During the character creation steps a character may end up with scores above these limits, but this will be fixed during Step Seven: Finishing Touches, detailed on page 129.

Step One: Species

Choose, or randomly determine, your character's species from the matrixes on pages 93-94. Each species option provides a +1 bonus to three different attributes.

In addition, each species has certain traits that might provide the opportunity for advantages or create complications that you can weave into the narrative of the story. (See more on traits on page 74.)

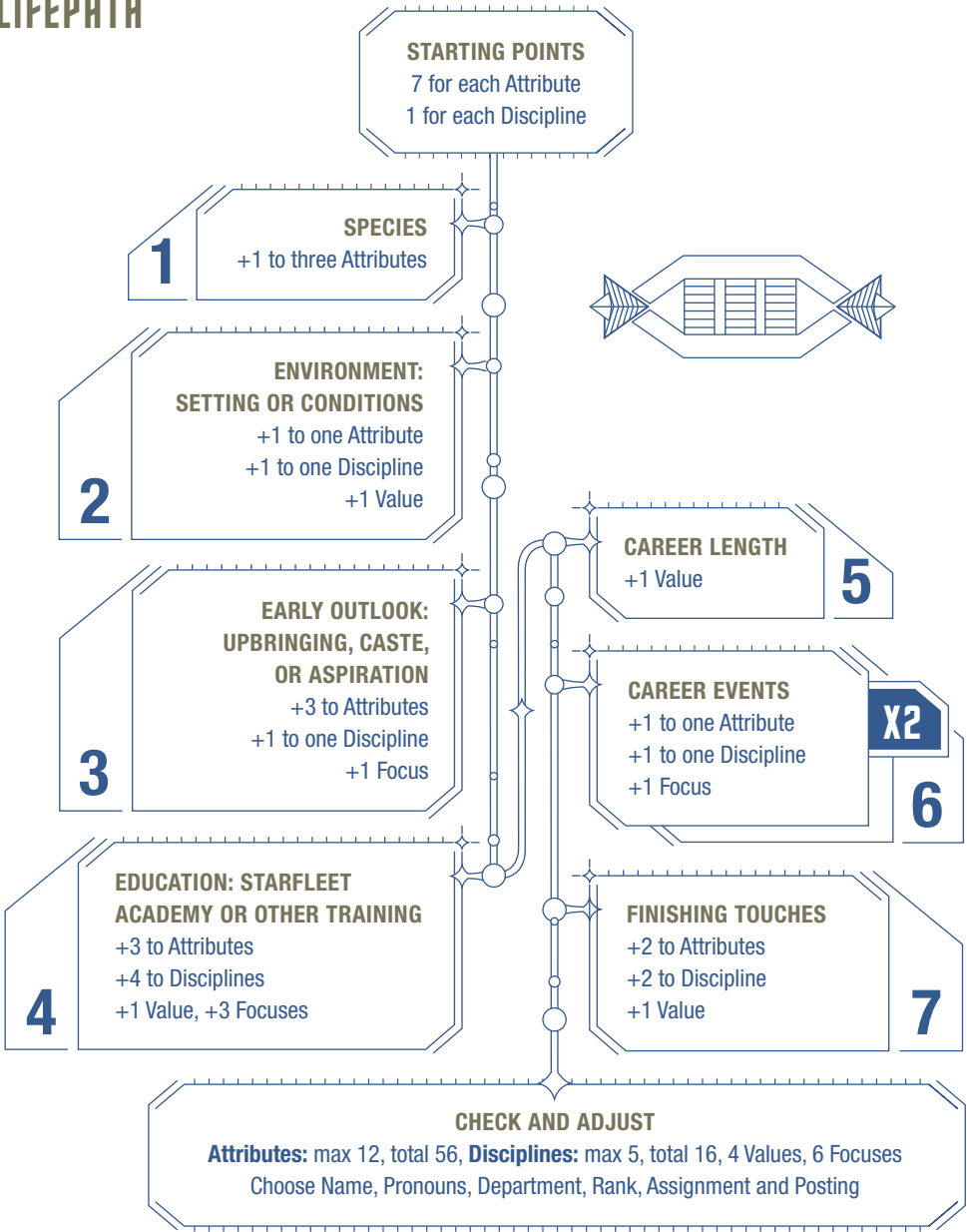
If you feel that a trait you possess could help you out in the story, use it.

MIXED-HERITAGE CHARACTERS

Many Starfleet officers have parents from different species. When creating such a character, you may choose three different attribute bonuses from across both species. Roll twice on the species tables provided on pages 93-94. ■

03.202

LIFEPATH



CREATING NEW SPECIES

Perhaps you would like to create a new, distinctive species. Your character might hail from a planet new to the United Federation of Planets. Or they might be the first of their kind to join Starfleet. Simply write a paragraph description of what sets your species apart

from the rest and add one to three different attributes. The species may have certain physiological, technological, or mental specialties. These abilities are all wrapped up in your species trait that could provide certain advantages – or complications. ■

03.201

RANDOM SPECIES BY ERA

You may select the species of your preference, or you may roll on the Random Era matrix then the subsequent matrix, to generate a species other than Human. If you prefer to play in a particular era, for example, *The Next Generation* era, go directly to that matrix and roll a random species, assuming you do not wish to play a Human.

d20	Random Era
1-6	<i>Enterprise</i> Era
7-12	The Original Series Era
13-18	<i>Next Generation</i> Era
19-20	Roll again

ENTERPRISE ERA SPECIES [2151-2199]

d20	Species
1	Aenar
2	Andorian
3	Arbazan
4	Denobulan
5	Ferengi
6	Gorn
7	Human
8	Illyrian
9	Klingon
10	Orion
11	Reman
12	Risian
13	Romulan
14	Suliban
15	Tellarite
16	Vulcan
17	Xindi Arboreal
18	Xindi Insectoid
19	Xindi Primate
20	Xindi Reptilian

What if you are playing in a different era, or what if a new species is introduced? For example, *Star Trek: Discovery* introduced the Alshain, a humanoid civilization with a symbiotic relationship with butterfly-like life-forms, along with the Kwejian, a species boasting animal empathy. In those cases, model the character on whichever species you desire and distribute attribute and discipline points as appropriate.

THE ORIGINAL SERIES ERA SPECIES [2200-2299]

When rolling, you may also roll on the *Enterprise* era matrix if you wish.

d20	Species
1	Ardanan
2	Aurelian
3	Barzan
4	Betazoid
5	Bolian
6	Caitian
7	Cybernetically Enhanced
8	Deltan
9	Edosian
10	Efrosian
11	Horta
12	Human
13	Kelpien
14	Kzinti
15	Osnullus
16	Saurian
17	Tholian
18	Trill
19	Xahean
20	Zaranite

The Next Generation Era Species [2300-2401]

When rolling, you may also roll on the *Enterprise* era or the original series era matrix if you wish.

d20	Species
1	Bajoran
2	Benzite
3	Borg (Liberated)
4	Bynar
5	Cardassian
6	Changeling
7	Doopler
8	Hologram
9	Human
10	Jem'Hadar

d20	Species
11	Kazon
12	Lurian
13	Ocampa
14	Pakled
15	Paradan
16	Sikarian
17	Soong-type Android
18	Talaxian
19	Tamarian
20	Zakdorn

AENAR

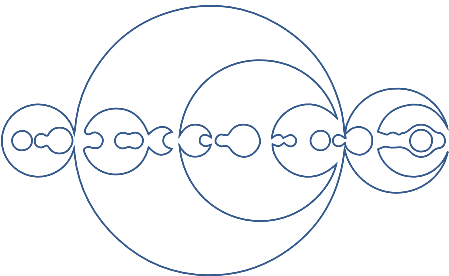
The Aenar were a subspecies of Andorians who were on the verge of extinction by the mid-22nd century. They had two antennae and no skin or hair pigmentation. Their most distinctive trait was their telepathic abilities, which included reading minds and psychically projecting themselves into the minds of other humanoids.

Attributes **+1** Insight **+1** Control **+1** Presence

ANDORIAN

An aggressive, passionate people from a frozen moon. Founding member of the Federation. Blue-skinned, pale-haired in appearance, with antennae. Their antennae aid in balance and spatial awareness; a lost antenna can be debilitating until it regrows. Andorians also have a high metabolism, meaning, among other things, that they tire more quickly than Humans; this also makes them more vulnerable to infection from certain types of injury.

Attributes **+1** Control **+1** Daring **+1** Presence



ARBAZAN

Like many Humanoid species within the Federation, the Arbazan are physically similar to Humans, though the forward portion of their skulls have slightly raised plates that reinforce their brows. Arbazan have been Federation members since shortly after its founding and are found throughout Federation space, often serving as ambassadors, attaches, advisors, and negotiators – though there have also been several well-known scientific discoveries and engineering advancements by dedicated Arbazan.

Attributes **+1** Control **+1** Insight **+1** Presence

ARDANAN

Ardana natives are hardy individuals, whose duality of art and culture, and resource mining and management, make them excellent all-rounders. The Ardanans are a people of both stout endurance and cultural excellence.

Attributes **+1** Fitness **+1** Presence **+1** Reason

AURELIAN

An avian people encountered early in Federation history. Renowned for their study of history and science, they occasionally surmount their claustrophobia to serve on Starfleet vessels. Aurelians are taller than Humans and sport wings and feathers of varying colors.

Attributes **+1** Daring **+1** Fitness **+1** Insight

BAJORAN

A spiritual, dauntless people who suffered under Cardassian occupation. They worship celestial beings residing in the Bajoran wormhole. They are much like Humans in appearance, with nose ridges and often wear an elaborate earring on their right ear.

Attributes **+1** Control **+1** Daring **+1** Insight



BARZAN

A diligent, determined people from a resource-poor world. Joined the Federation in the 25th century, though individuals were known to serve in Starfleet prior. Very similar to Humans in appearance, with unique forehead ridges and often equipped with a specialized breathing apparatus.

Attributes **+1** Daring **+1** Fitness **+1** Presence



BENZITE

Benzite physiology gives this species' skin a hairless blue-to-green complexion. The Benzite skull has a thick protrusion that extends over the brow and nose, with two facial tendrils above the lip. A Benzite's average body temperature is several degrees lower than an average, warm-blooded Humanoid, though the Benzites themselves are not cold-blooded. Until 2370, most Benzites in Starfleet had trouble breathing a standard nitrogen/oxygen atmosphere and relied on breathing apparatus.

Attributes **+1** Control **+1** Insight **+1** Reason

BETAZOID

Betazoids appear almost identical to Humans, but differ in one major way: they are naturally telepathic, developing mental abilities during adolescence. All Betazoids are telepathic to varying degrees, and even when not actively using their abilities, they are highly perceptive of others around them, but also sensitive to telepathic disturbances and mental assaults. They have little familiarity with lies and deception, due to their open culture and ability to read the thoughts and emotions of others. As they are sensitive to the minds of other living beings, they tend not to be comfortable around animals, for fear of losing themselves in the minds of wild creatures.

Attributes +1 Insight +1 Presence +1 Reason

BOLIAN

Identified by a cartilaginous ridge that extends vertically down their head, past the center of the face to the chest, with skin color ranging from light blues to dark greens and muted purples with darker banding across the head. They are predominantly bald, though some females are known to have hair. Bolians are an understanding, hospitable species, often forward-facing in their duties in customer relations or diplomatic service.

Attributes +1 Control +1 Insight +1 Presence



BORG (LIBERATED)

Individuals who broke free from the Borg Collective became referred to as liberated Borg or “xBs” by the late 2390s. xBs came from a wide variety of formerly assimilated species found in the Alpha, Beta, and Delta Quadrants. If you choose to play an xB, select a species to be your original species and add that as a second species trait alongside Liberated Borg.

Attributes +1 Control +1 Fitness +1 Reason

BYNAR

Over time their interconnection with their world's master computer has grown to the point that their language and thought patterns have become as close to binary as is possible for organic beings. In fact, their very lives depend on this interaction with their master computer, as well as with one another. They are shorter in height than most humanoids, genderless with lilac skin and enlarged skulls, and usually operate in pairs.

Attributes +1 Control +1 Insight +1 Reason

CAITIAN

A catlike people equally devoted to martial as well as artistic and philosophical pursuits. Solidly established within the Federation, with extensive representation at all levels of Starfleet. Bipedal, slightly smaller than Humans, with prehensile tails.

Attributes +1 Daring +1 Fitness +1 Insight

CARDASSIAN

A much-feared people known for devotion to their state and a sense of superiority. Often adversaries of Starfleet and other civilizations, though personal alliances have been formed during times of war, and societal cooperation witnessed in far-future times of scarcity. Grey-skinned humanoids with ridges on their neck and forehead.

Attributes +1 Control +1 Presence +1 Reason

CHANGELING

A Changeling is naturally a gelatinous, morphogenic, orange-brown fluid, which can adopt the form and structure of any solid object, including other living creatures and diffuse substances like fog. While they cannot become energy, a Changeling's ability to assume other forms is limited more by skill and experience than by physical capacity: it is theorized that they transfer mass to and from subspace to change size and density. Many Changelings find themselves persecuted by “solids” for their shapeshifting ability, and often crave a sense of order and justice in the universe, with a rigid attitude at odds with their fluid forms.

Attributes +1 Control +1 Fitness +1 Presence

CYBERNETICALLY ENHANCED

First, select a species for your character and apply those traits. Though most cyborgs still consider themselves to be members of their original species, there are some who cannot help but face the reality that every day they are alive is thanks to the machinery installed in their bodies. They embrace their reality with stoicism and with determination to prove to others that they are more than just a combination of organic and cybernetic parts but are living beings in their own rights. Some even come to fully embrace the advantages their new components can offer them and use it to leverage an advantage over others.

Attributes **+1** Control **+1** Fitness **+1** Reason

DELTAN

Deltans are beautiful individuals, with powerful empathic abilities and heightened sensuality. The pheromones they excrete are a natural aphrodisiac in most species throughout the Federation, and while serving aboard Starfleet they must be very careful with their natural physiology, using chemical suppressants to cancel the effect.

Attributes **+1** Control **+1** Insight **+1** Presence

DENOBULAN

A gregarious, inquisitive people allied with humanity since the 2130s. Often at ease encountering new cultures and collaborating within large social groups. Robust physiology, similar to Humans in appearance, with facial ridges.

Attributes **+1** Fitness **+1** Insight **+1** Reason

DOOPLER

A humanoid species known for involuntarily duplicating themselves (dooplercating) as a defense mechanism against uncomfortable emotions such as embarrassment. Once a Doopler gains control of their emotions, they can re-merge back into one being (de-dooplercating).

Attributes **+1** Fitness **+1** Presence **+1** Insight

EDOSIAN

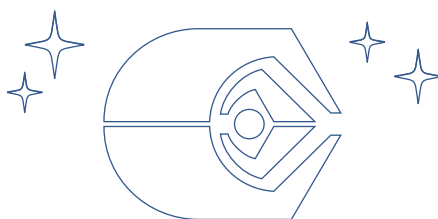
A long-lived, meticulous, and reflective people. Loosely allied with the Federation, with service in Starfleet rare but not unknown. Tripedal and three-limbed, more stable and capable of multi-tasking than Humans, even if a bit slower.

Attributes **+1** Fitness **+1** Insight **+1** Reason

EFROSIAN

A musical people from a frozen world devoted to history. Often sought as helm officers and navigators, as well as translators and communications officers thanks to their emphasis on linguistics and oral tradition. Notable in appearance for intense tufts of hair and mustaches.

Attributes **+1** Fitness **+1** Presence **+1** Reason



FERENGI

An enterprising people devoted to applying their considerable technology toward the acquisition of wealth. Encountered by Starfleet in 2364 and forming a wide variety of relationships to the Federation, being organized as a collection of private businesses. Possessed of large, sensitive ears which supply an acute sense of hearing and the lobes for business acumen.

Attributes **+1** Control **+1** Insight **+1** Presence

GORN

Gorn are large and powerfully-built, even more so than other famously-mighty species such as the Klingons or Nausicaans. They are many times stronger than a Human being, and resilient enough to ignore massive blunt force trauma or even short periods in hard vacuum. However, Gorn are not especially agile or fast. Gorn are ectothermic – cold-blooded – with their body temperature varying by external factors, and thus favor warm environments where they can be most active and effective.

Attributes **+1** Daring **+1** Fitness **+1** Reason

HOLOGRAM

Holograms can be programmed to any specification, though the nature of their holomatrix means that they are essentially impervious to direct physical harm – they can allow energy and objects to pass through them at will. However, they are unable to go anywhere that lacks holographic emitters that can project their image and forcefields, and those emitters can be damaged even if the holograms themselves cannot. Holograms also tend not to receive much respect or consideration from flesh-and-blood people, who may see them as tools at best or annoyances at worst. While the majority of holograms are no more sentient than a character in a holo-novel, under the right circumstances, they can become self-aware and deserve the same rights as any biological sentient life-form. Holograms may also have a second species trait, reflecting the species they were designed to emulate.

Attributes +1 to any three attributes

HORTA

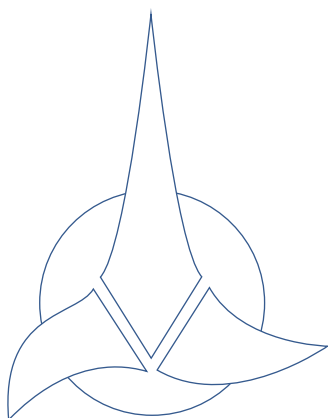
The Horta is a highly intelligent, silicon-based species capable of tunneling through solid rock.

Attributes +1 Presence +1 Fitness +1 Reason

HUMAN

A resilient, diverse, and adaptable species. From warring nations on the brink of mutual annihilation, developed an allied and peaceful society engaged with the wider Galaxy. Founding member of the Federation.

Attributes +1 to any three attributes



ILLYRIAN

A spacefaring humanoid species that utilizes genetic engineering to adapt their bodies to the new planets they settle, rather than changing the planet to suit themselves.

Attributes +1 Daring +1 Fitness +1 Reason

JEM'HADAR

Individual Jem'Hadar are physically powerful, and far stronger and more resilient than Humans. They also have exceptionally keen eyesight, and act utterly without fear or hesitation in battle. They do not regard death with any apprehension, and are extremely aggressive, limited only by their absolute obedience to the Founders and the Vorta.

Attributes +1 Daring +1 Fitness +1 Insight

KAZON

An aggressive warrior species from the Delta Quadrant divided into eighteen different sects that war over resources. They have intricate head ridges and thick, coral-shaped hair.

Attributes +1 Daring +1 Fitness +1 Presence

KELPIEN

An empathetic people kept in check by the technologically advanced Ba'ul who share their homeworld. Initially prohibited from contact with other civilizations, notable individuals managed to join Starfleet, and the ensuing centuries brought both species of Kaminar into the Federation. Tall and lanky, with keen eyesight, a capacity for sprinting, and sensitive ganglia on their heads which become capable of shooting barbs once they mature through *vahar'ai*.

Attributes +1 Control +1 Fitness +1 Insight

KLINGON

A proud, warrior species centered in the Beta Quadrant. There is a great redundancy in Klingon organs, with two livers, multiple stomachs, three lungs, and an eight-chambered heart. Their skeletal structure also has several redundancies that mitigate injuries that would prove fatal to other humanoids.

Attributes +1 Daring +1 Fitness +1 Presence

KZINTI

A species of aggressive, cat-like humanoids with orange fur, yellow eyes, pronounced fangs, ears resembling bat wings, four-fingered hands, and long tails, Kzinti are native to the Alpha Quadrant planet Kzin. With much effort, some male Kzinti are capable of reading minds.

Attributes +1 Daring +1 Fitness +1 Control

LURIAN

Lurians have multiple hearts, lungs, and two stomachs, and are thus more resistant to injury than other species. They can withstand many poisons and toxins. They have grayish or tan skin, a wide mouth, a puggish nose, and deep-set, beady eyes. Lurians are a passionate people, and never do anything by half measure. Lurians are always great thinkers and dreamers, and even though they are frequently talkative to the point of babbling, their minds are often on important matters and on formulating plans for their futures.

Attributes +1 Control +1 Fitness +1 Presence

OCAMPA

A short-lived people from the Delta Quadrant with latent psychic abilities emerging from a history of natural disaster and the cautious oversight of an alien Caretaker. Very similar to Humans in appearance, with insect-like lifecycles split between rapid bursts of aging and development, and short stable periods.

Attributes +1 Control +1 Insight +1 Presence

ORION

A people whose advanced civilization has spawned a vast intergalactic criminal organization. They possess a long history of contact with the Federation, with individuals even serving as Starfleet officers even while relations with the Syndicate are varied and strained. Like Humans in appearance, with green skin and exuding powerful pheromones which appeal to other Humanoids.

Attributes +1 Daring +1 Fitness +1 Presence

OSNULLUS

The Osnullus hail from a homeworld that has only recently begun to shed their caste-based society. Once beholden biologically to queens who governed their individual colonies, Osnullus have evolved to a stage where they are more independent minded and are capable of breaking away from their colonies. Though some still prefer to cling to the castes of their births, the Osnullus have embraced independence and the concept of the individual. Since joining Starfleet, the Osnullus can now be seen across the Alpha Quadrant where they embrace the close communities of their starships as new colonies for them to live in.

Attributes +1 Daring +1 Fitness +1 Reason

PAKLED

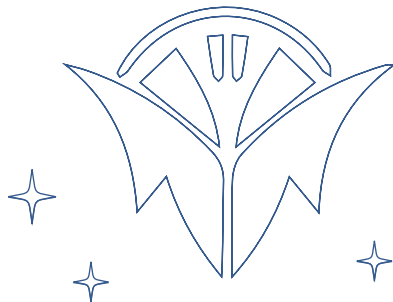
A stocky humanoid species capable of surviving the vacuum of space for a limited amount of time. They have a rudimentary class system where an individual's status was indicated by the size of their helmet. Their speech patterns are simple, but they are not unintelligent by any means.

Attributes +1 Daring +1 Fitness +1 Insight

PARADAN

This Gamma Quadrant species relies upon their olfactory glands to help determine the mood of whomever they are speaking with, and they possess scent glands around their bodies that release potent odors. The Paradans are also physically imposing, and are able to survive comfortably in hot environments.

Attributes +1 Fitness +1 Insight +1 Presence



REMAN

Remans are tall, powerfully built beings, stronger and more durable even than Romulans. Their nocturnal nature means that they cannot easily tolerate bright light. A proportion of Remans have telepathic abilities, allowing them to read the minds of others and to project their thoughts to others, though using these powers effectively takes skill and training.

Attributes +1 Daring +1 Fitness +1 Insight

RISIAN

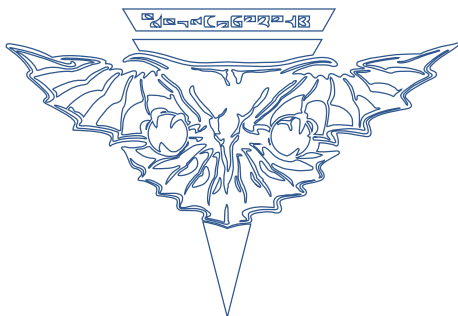
Risians appear much like Humans, save for a decorative gold emblem in the center of the forehead. They have open and adventurous personalities but also have a great patience with others. Risians have an honest and open attitude to sexuality that is renowned throughout the Galaxy. Potential mates with a sexual appetite display ceremonial icons, called *horga'hn*, that invite partners to participate in the sexual rite *jamaharon*.

Attributes +1 Control +1 Insight +1 Presence

ROMULAN

Romulan physiology is not meaningfully different from that of Vulcans, though a portion of the Romulan species exhibits a V-shaped forehead ridge not evident in Vulcans. The largest differences are that most Romulans lack the intense mental discipline common to Vulcans, and do not develop their psychic abilities. Psychologically and culturally, Romulans prize cunning and strength of will, and are distrustful of other species: this opinion is reciprocated, as Romulans have a reputation for manipulation, deception, and betrayal.

Attributes +1 Control +1 Fitness +1 Reason



SAURIAN

Saurians possess enhanced senses that are often superior to their colleagues. With six nasal canals, they can pick up scents from kilometers away and their sharp fangs and claws make them imposing. As a civilization, they respect strength and decisiveness but prefer to avoid aggression if possible. Saurians also possess a high tolerance for alcohol, and Saurian brandy is prized throughout the Alpha and Beta Quadrants.

Attributes +1 Daring +1 Fitness +1 Reason

SIKARIAN

Physically, Sikarians are very similar to Humans and other near-Human species. They are of similar height and mass, with a similar range of skin tones and hair colors. Their utopian existence has nearly eliminated all forms of hard labor, and the Sikarians, by and large, enjoy lives of leisure. This can be seen in both their slight frames and their style of dress.

Attributes **+1** Control **+1** Reason **+1** Presence

SOONG-TYPE ANDROID

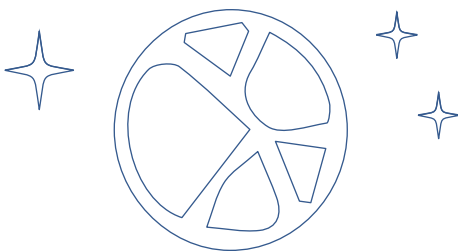
The physical and mental capabilities of a Soong-type android are superior to that of most organic or cybernetic life-forms, allowing them to ignore or resist effects like hard vacuum, disease, radiation, oxygen deprivation, telepathy, or biochemical imbalance. However, some environmental conditions, such as highly-ionized atmospheres and electromagnetic fields, can have a severe effect. Further, Soong-type androids do not naturally have the capacity for emotions, requiring additional hardware to process and experience any feelings. The legal personhood of Soong-type androids is somewhat disputed, though a landmark case involving Lieutenant Commander Data in the 24th century established their right to self-determination.

Attributes **+1** Control **+1** Fitness **+1** Reason

SULIBAN

The Sulibans' distinguishing physical characteristic is their mottled, greenish-tinted skin. Most of them are nomadic. One faction of Suliban are members of the Cabal and can alter their DNA and restructure their skeletons, giving them unique chameleon-like, shapeshifting abilities and enhanced senses.

Attributes **+1** Control **+1** Daring **+1** Fitness



TALAXIAN

While humanoid in most respects, Talaxians do have several interesting biological adaptations. Talaxians are capable of enduring heat well beyond what the average Human can comfortably tolerate and can go much longer without water. Talaxian skulls have much more pronounced ridges where the plates meet. Talaxian hair tends to be thin and wispy, and large portions of their heads are bald, which allows for greater cooling. Talaxian sight is less refined than that of a Human, though their senses of taste and smell are much keener.

Attributes **+1** Control **+1** Presence **+1** Insight

TAMARIAN

Tamarians are humanoid, with a rich culture and a language built around metaphor. Their large craniums have two long slitted nostrils and no visible auricles. Two small holes located on the sides of the head a little higher than a humanoid ear allow for hearing. A large ridge runs from the top of their nose to the back of the head with several bony ridges or flaps of skin on the sides of the skull. Their thumbs are elongated and have a sucker-like tip at the ends.

Attributes **+1** Daring **+1** Presence **+1** Reason

TELLARITE

An argumentative, honest, and skeptical people. Founding member of the Federation. Sturdy and hirsute in physique, vaguely porcine in appearance. Tellarites have a keen sense of smell and a high tolerance for many common drugs, toxins, and inebriants (Tellarites don't get drunk, just feisty).

Attributes **+1** Control **+1** Fitness **+1** Insight

THOLIAN

A highly advanced, sentient, six-legged, crystalline species, non-Humanoid in appearance. Their exoskeletons allow them to withstand the rigors of space for extended, though not unlimited, amounts of time. Tholian exoskeletons also transmit radiation that can be modulated, or sensed, by other Tholians. This can act as a form of communication, similar to telepathy, though the full extent of this ability varies by individual.

Attributes **+1** Control **+1** Daring **+1** Fitness

TRILL

The Trill species appear almost identical to Humans, except for rows of spots running down the sides of their bodies. However, this superficial similarity conceals a considerable difference – the Trill are capable of bonding with a symbiotic organism known as a symbiont, creating a distinct being from the two individual creatures. The symbionts can live for many centuries, and are placed with successive hosts, carrying the memories and knowledge of previous hosts into a new joining with each new generation. The Trill have been part of the Federation for well over a century, with several renowned Trill serving important roles in shaping the Federation.

Attributes **+1** Control **+1** Presence **+1** Reason

VULCAN

The Vulcans are a stoic, rational people. Widely claimed to be emotionless, in truth the Vulcans feel deeply and intensely, to their own detriment. Their stoicism comes from a culture of logic and self-discipline, where emotions are analyzed and dissected to rob them of their potency, so that they cannot overwhelm or control the individual. Vulcans embrace science and reason, but their lives are not purely devoted to logic: they also have a deeply philosophical side, with art and music as vital to their culture as logic. They are also an intensely private people, with many aspects of their culture – such as the rites of *pon farr* – which are not discussed amongst outsiders.

Attributes **+1** Control **+1** Fitness **+1** Reason

XAHEAN

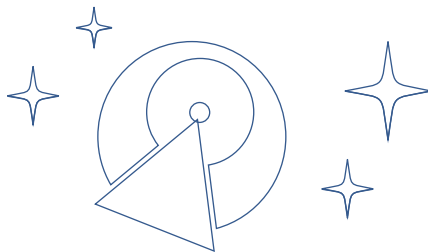
The Xaheans are technologically gifted as a species, to the point that they often appear smug in the face of technological advancements by other species. Their innate ability to manipulate energy fields allows them to activate many different types of machinery in their proximity, and their ability to shroud themselves in a field that obscures their appearance allows them to remain undetected from pursuers.

Attributes **+1** Control **+1** Insight **+1** Reason

XINDI ARBOREAL

Covered in hair, and with distinctive ridges on their nose and cheekbones, the Arboreals are evolved from creatures like that of the Earth sloth. They possess sharp claws and have slightly longer arms than the average humanoid. With a naturally calm, rational mind, they do not panic or stress easily, though they do fear large bodies of water. Their dark eyes allow them to see easier in low-light conditions compared to other humanoids.

Attributes **+1** Control **+1** Insight **+1** Reason



UNUSUAL OR UNIQUE CHARACTERS

Starfleet Academy attracts applicants from many worlds, including some that aren't a part of the United Federation of Planets. Even the species well known to *Star Trek* viewers contain tremendous individual diversity.

Instead of constraining yourself to the matrixes in this rulebook, you might choose to add +1 to any three attributes of your choice, representing a unique individual or new species.

Solo mode represents an opportunity for the unbounded creation of new species and vantage points on the *Star Trek* universe. If you choose to create a new species for cooperative mode or guided mode, make sure to discuss this with your fellow players during Session 0 to ensure that your group is aligned on the inclusion of this new concept in the *Star Trek* stories you collectively create. ■

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XINDI INSECTOID

Xindi reproduction is asexual with a single adult laying a clutch of eggs. Life expectancy is very short compared to other species, with 12 years as the average. Their insectoid bodies grant them enhanced abilities, such as crawling and climbing, while their cheek ridges distinguish them as Xindus natives.

Attributes +1 Control +1 Insight +1 Reason

XINDI PRIMATE

With a similar physiology to Humans, Primates share their characteristic internal organ structure and metabolism, as well as their sensory perceptions. Their facial structure is markedly different, however, with pronounced foreheads and ridged cheekbones like other Xindus species. Amongst other Xindi, Primates have a reputation for fairness and honesty. Many people beyond Xindus have come to regard Xindi Primates as trustworthy and decent.

Attributes +1 Fitness +1 Insight +1 Presence

XINDI REPTILIAN

These are cold blooded individuals who prefer hotter climates. Scales, ridges, and spikes cover their body and they have vertical slit eyes, for adapting to low light conditions and judging depth. A carnivorous, protein-heavy diet gives them muscular tone and definition that enhances their strength and endurance. They have a reputation among other Xindi for being aggressive, impatient, stubborn, and untrustworthy.

Attributes +1 Daring +1 Fitness +1 Reason

ZAKDORN

Seen as easily the best tactical minds in the Galaxy, the Zakdorn excel at complex strategic thinking. Zakdorn tend to be of shorter stature than most humanoids and have distinctive wrinkles of fatty tissue over their faces and bodies. This fatty layer enables Zakdorn to survive without food for much longer periods than other humanoids. Their analytical brains give them an edge in logic and reasoning that rivals even Vulcans.

Attributes +1 Control +1 Insight +1 Reason

ZARANITE

Zaranites are hardy and immune to toxic gases and complications due to bright lighting, and can survive the extremes conditions of the vacuum of space, so long as their respirator tanks last. In general, Zaranites are pleasant if somewhat reserved. In addition to their service in Starfleet, Zaranites also serve in various positions within the scientific community and diplomatic corps.

Attributes +1 Control +1 Fitness +1 Reason

Step Two: Environment

Regardless of their species, Starfleet officers come from many environments across many worlds. While many Humans are born on Earth, many more were born on a colonized world elsewhere in the Galaxy, on a starbase, or on a starship.

Your character's environment grants them a single value, one point in a single attribute, and one point in a single discipline.

In choosing your character's environment, you'll start from either its **setting** (such as a homeworld or colony) or its **conditions** (such as a utopian paradise, or a world at war). Each offers different storytelling prompts, but both provide the same type of benefits to your character sheet.

You may choose their environment, or randomly determine it. First, determine which matrix to use: either the settings or the conditions of your character's home environment. Choose the type that makes most sense for your character concept. Next, choose or randomly roll an Environment.

ENVIRONMENT: SETTINGS

d20	Settings
1-4	Homeworld
5-8	Busy Colony
9-12	Isolated Colony
13-15	Frontier Colony
16-18	Starship or Starbase
19-20	Another Species' World

Settings

HOMEWORLD

Your character comes from the world that birthed their civilization and has been surrounded by cultural and spiritual legacies their entire life, exemplifying aspects of a culture's most revered traditions.

Value: Your character gains a value that reflects the environment and culture they were raised within. This is a good opportunity to consider how they view their own culture, and how they connect – or possibly, don't connect – to the philosophies and traditions of their people.

Attribute: Choose one of the three attributes the character's species improved; increase one of those by 1.

Discipline: Choose one of Command, Security, or Science; increase that discipline by 1.

BUSY COLONY

Your character comes from one of their culture's oldest or most prosperous colonies, which may be another world within their home system – such as Luna or Mars for a Human. These colonies often develop a fiercely independent outlook, and a sense of pride that accompanies being among the first of their kind to tame another world.

Value: Your character gains a value which reflects the environment and culture the character was raised within. This is a good opportunity to consider how the character might have been raised differently from their species' dominant culture.

Attribute: Choose either Daring or Presence; increases that attribute by 1.

Discipline: Choose one of Command, Security, or Science; increase that discipline by 1.

ISOLATED COLONY

Your character comes from a colony isolated from broader galactic society. Worlds like the Vulcan monastery on P'Jem use the vast distances between star systems as an opportunity for contemplative

isolation, while others are settled because they present unique research opportunities. The cultures of these colonies tend to focus on learning and introspection.

Value: Your character gains a value which reflects the environment and culture the character was raised within. This is a good opportunity to consider how the character grew up isolated from the rest of the wider Galaxy, and therefore how they view alien species, or even their own.

Attribute: Choose either Reason or Insight; increase that attribute by 1.

Discipline: Choose one of Engineering, Science, or Medicine; increase that discipline by 1.

FRONTIER COLONY

Your character comes from a colony located on the fringes of known space, either on the edge of uncharted space or on the border with another civilization. Frontier colonists tend to be hardy and determined, even stubborn, and well-prepared for the dangers that their home may pose.

Value: Your character gains a value which reflects the environment and culture they were raised within. This is a good opportunity to consider how the character lived in a dangerous or unknown environment and how that shaped their view of the Galaxy and its people.

Attribute: Choose either Control or Fitness; increase that attribute by 1.

Discipline: Choose one of Conn, Security, or Medicine; increase that discipline by 1.

STARSHIP OR STARBASE

Your character grew up in space, traveling aboard a starship or living on a space station or starbase. Those raised in space learn the ins-and-outs of shipboard life as children, and many are groomed for leadership, or learn to fly a shuttle in their formative years.

Value: Your character gains a value which reflects the environment and culture they were raised

within. This is a good opportunity to consider how the character sees other environments, such as landscapes, compared to their own.

Attribute: Choose either Control or Insight; increase that attribute by 1.

Discipline: Choose one of Command, Conn, or Engineering; increase that discipline by 1.

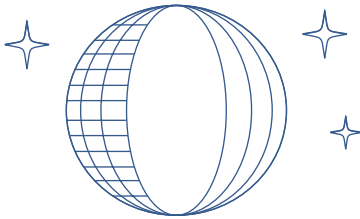
ANOTHER SPECIES' WORLD

Your character grew up among another species. Whatever the situation, the character has unique perspectives on their own species and on those they were raised alongside.

Value: Your character gains a value which reflects the environment and culture they were raised within. It's common for this value to be informed by the values of the species they were raised alongside – or how they see their own culture in relation to their birthplace.

Attribute: Choose or randomly roll another species from Step One, then choose one of the attributes that species gains a bonus to. Increase that attribute by 1.

Discipline: Choose any one discipline, and increase it by 1.



Environment: Conditions

d20	Conditions
1-4	Utopian Paradise
5-8	Cosmopolitan
9-12	Rigorous Discipline
13-15	Asceticism and Introspection
16-18	Struggle and Hardship
19-20	Occupation or War

Conditions

UTOPIAN PARADISE

You were raised in an environment of peace, prosperity, and abundance. There was no war on your world, nor any poverty, homelessness, hunger, or crime. You knew of those things only from studies of history and you have never really been able to understand how a society could produce such destructive inequality. You have always had access to the resources to not merely survive, but to thrive in whatever endeavors you chose to pursue.

Value: At this step, the character gains a single value. This value should reflect the environment and culture the character was raised within. This is a good opportunity to consider how the character views society, and the beliefs instilled in them during their upbringing.

Attribute: Choose one of the following attributes and increase it by 1: Control, Reason, Presence.

Discipline: Choose any one discipline and increase it by 1.

COSMOPOLITAN

You were raised in environments of trade or diplomacy, and the intermingling of different communities and cultures. The unfamiliar has always been familiar to you, and you had become familiar with dozens of cultures from distant worlds long before you were an adult. The frenetic pace of life and the basic need to revel in differences between groups and individuals have stayed with you as simple facts of existence in this big Galaxy.

Value: At this step, the character gains a single value. This value should reflect the environment and culture the character was raised within. This is a good opportunity to consider how the character views society, and the beliefs instilled in them during their upbringing.

Attribute: Choose one of the following attributes and increase it by 1: Daring, Insight, Presence.

Discipline: Choose one of Command, Conn, or Science; increase that discipline by 1.

RIGOROUS DISCIPLINE

You have always been surrounded by notions of duty and purpose, and your childhood was a strict one, aimed at preparing you to take on a specific role or to achieve a specific goal. This meant relatively little personal freedom, but it instilled within you a powerful sense of what you were capable of when pushed to succeed.

Value: At this step, the character gains a single value. This value should reflect the environment and culture the character was raised within. This is a good opportunity to consider how the character views society, and the beliefs instilled in them during their upbringing.

Attribute: Choose one of the following attributes and increase it by 1: Control, Fitness, Reason.

Discipline: Choose one of Command, Security, or Medicine; increase that discipline by 1.

ASCETICISM AND INTROSPECTION

Your life was a simple one, lacking in many of the luxuries that prosperous worlds take for granted. This was not because of a lack, but rather a choice – a belief among those you grew up with that external and material abundance can distract from self-knowledge and personal growth.

Value: At this step, the character gains a single value. This value should reflect the environment and culture the character was raised within. This is a good opportunity to consider how the character views society, and the beliefs instilled in them during their upbringing.

Attribute: Choose one of the following attributes and increase it by 1: Control, Insight, Reason.

Discipline: Choose one of Science, Engineering, Medicine; increase that discipline by 1.

STRUGGLE AND HARDSHIP

For one reason or another, your world was one with few available resources. Worlds on the frontier, as well as isolated outposts, are often places of

hardship where continued survival is difficult, while other worlds struggle in the wake of natural or ecological disasters, the aftermath of war, or societal collapse that leaves basic infrastructure in ruins. Some seek out worlds such as this, where “honest toil” is held as a virtue, while others find themselves in lives of daily struggle through no choice of their own and seek to either better their world or escape it.

Value: At this step, the character gains a single value. This value should reflect the environment and culture the character was raised within. This is a good opportunity to consider how the character views society, and the beliefs instilled in them during their upbringing.

Attribute: Choose one of the following attributes and increase it by 1: Control, Daring, Insight.

Discipline: Choose one of Conn, Engineering, Science; increase that discipline by 1.

OCCUPATION OR WAR

Though the Federation's members no longer war amongst themselves, warfare is still a part of the Galaxy. Local or planetary conflicts afflict many independent worlds, and interstellar conflicts ranging from border skirmishes to sector-spanning wars are something which all civilizations must prepare to face. Worlds ravaged by war, or even occupied by a hostile nation, are difficult places to live, often forcing people to adapt to horrific conditions and life-or-death decisions.

Value: At this step, the character gains a single value. This value should reflect the environment and culture the character was raised within. This is a good opportunity to consider how the character views society, and the beliefs instilled in them during their upbringing.

Attribute: Choose one of the following attributes and increase it by 1: Daring, Fitness, Presence.

Discipline: Choose one of Command, Security, Medicine; increase that discipline by 1.

Step Two Example: Nathan decides to roll for his character's Environment, to see if it produces any interesting results. He rolls a 10 – Isolated Colony – and sees some interesting possibilities there.

Nathan adds +1 to the character's Reason, bringing it up to 9, and +1 to their Science Discipline, bringing that to 2. He also chooses a Value at this stage: "Understanding is the Purpose of Life."

Step Three: Early Outlook

Driving them into their education and career, your character formed an early outlook that shaped them in many ways. You may choose from three approaches of how to determine the impact of this outlook. The first is to select their **upbringing**, and determine whether they accepted or rebelled against it. The second – applying to Klingon characters or those raised in a Klingon household – is to select their **caste**, and whether they accepted or rejected its expectations. The last option is to simply **choose an aspiration** which drove your character onto their journey, and whether they pursued or gave up on it.

Choose the approach that makes the most sense for your character and storytelling style. Once the approach is chosen, you may select or randomly determine the specific option within that approach, and adjust your character sheet accordingly.

Upbringings

The nature of a person's family and their surroundings as they grow up can have a massive impact upon them. Whether they accept this influence or rebel against it will shape the rest of their lives.

Your character's upbringing provides them with three points spread across two attributes, a single point to add to one of their disciplines, and a single focus, which should relate in some way to the upbringing chosen. When adding your character's focus, you may choose one of the provided examples, randomly select a focus using

the Probability Matrix on page 85, or write your own focus to fit your character's backstory.

First, choose your character's upbringing or randomly determine it from the matrix below by rolling a d20. Next, choose whether your character accepted or rebelled against this upbringing, or randomly determine this using the Yes/No Probability Matrix.

d20	Upbringing
1-3	Starfleet
4-6	Business or Trade
7-9	Agriculture or Rural
10-12	Science and Technology
13-15	Artistic and Creative
16-18	Diplomacy and Politics
19-20	Pick one or reroll

STARFLEET

Your character's family may have a strong tradition of Starfleet service, with at least one member of the family in every generation serving the Federation in this way. Perhaps both the character's parents were Starfleet officers who met in service. Either way, the character's formative years were influenced by Starfleet.

Attributes: If your character accepted this upbringing, the orderly, purposeful life increases their Control by 2 and their Fitness by 1.

If your character rebelled against this upbringing, their bold and self-determined living increase their Daring by 2 and their Insight by 1.

Discipline: Your character's exposure to the ways and traditions of Starfleet allows them to increase any one discipline.

Focuses: Your character gains a single focus that should relate to their connection to Starfleet, covering skills learned during the character's formative years. *Examples: Astronavigation, Composure, Extra-Vehicular Activity, Hand-to-Hand Combat (may be renamed to a specific martial art), Hand Phasers, History, Small Craft, Starfleet Protocol, Starship Recognition.*

BUSINESS OR TRADE

Your character's family may have connections on countless worlds, overseeing and directing some grand business endeavor. They have grown up encountering people from all walks of life, including those from outside the Federation, and their outlook on life has been shaped accordingly.

Attributes: If your character accepted this upbringing, a cosmopolitan, ambitious lifestyle increases their Daring by 1 and their Presence by 2.

If your character rebelled against this upbringing, stepping away from the family business to find their own identity increases their Insight by 2 and their Reason by 1.

Discipline: Your character's experiences with their family business allows them to increase any one of Command, Engineering, or Science.

Focuses: Your character gains a single focus that should relate to the nature of their family's business, covering skills that are valuable during trade, or which were useful to the family business in other ways. *Examples: Finances, Geology, Linguistics, Manufacturing, Metallurgy, Negotiation, Survey.*

AGRICULTURE OR RURAL

Your character grew up surrounded more by nature than by people, within a rural community, on the frontier, or somewhere else distanced from the bustle of cities and larger populations. They might be heavily involved in agriculture, growing real food to supplement synthesized or replicated meals.

Attributes: If your character accepted this upbringing, the tough, practical life on the land breeds a strong work ethic and a healthy body, increasing their Control by 1 and their Fitness by 2.

If your character rebelled against this upbringing, they are likely to have embraced science, technology, and the fruits of civilization, increasing their Presence by 1 and their Reason by 2.

Discipline: Your character's living off the land and growing up on the edge of civilization allows them to increase one of Conn, Security, or Medicine.

Focuses: Your character gains a single focus that should relate to the character's rural lifestyle, and the skills they learned there. *Examples: Animal Handling, Athletics, Emergency Medicine, Endurance, Ground Vehicles, Infectious Diseases, Navigation, Survival Training, Toxicology.*



SCIENCE AND TECHNOLOGY

Your character's home was one filled with the potential of science, and cutting-edge developments were familiar ground. Perhaps the character was raised by scientists or engineers, or had mentors and teachers who encouraged a talent for the technical.

Attributes: If your character accepted this upbringing, they are rational, methodical, and precise, increasing their Control by 2 and their Reason by 1.

If your character rebelled against this upbringing, they don't lack for technical talent, but they haven't developed that talent and instead rely more on instinct, increasing their Daring by 1 and their Insight by 2.

Discipline: Your character's familiarity with cutting-edge science and the latest research allows them to increase one of Conn, Engineering, Science, or Medicine.

Focuses: Your character gains a single focus that should relate to the character's favored fields of study and inquiry. *Examples: Astronavigation, Astrophysics, Computers, Cybernetics, Genetics, Physics, Power Systems, Quantum Mechanics, Subspace Communications, Surgery, Warp Field Dynamics, Xenobiology.*

ARTISTIC AND CREATIVE

Your character's life was filled with arts and creativity of all kinds, and no matter what pursuits the character favors, they are exposed to the great works of many cultures and given every opportunity to express themselves.

Attributes: If your character accepted this upbringing, they develop a greater understanding of emotion and communication, increasing their Insight by 1 and their Presence by 2.

If your character rebelled against this upbringing, the character is more inclined to action than to expression, increasing their Daring by 1 and their Fitness by 2.

Disciplines: Your character's ease with creativity and self-expression facilitates many pursuits, allowing the character to increase one of Command, Engineering, or Science.

Focuses: Your character gains a single focus that should relate to the character's preferred way of applying their skills. *Examples: Botany, Cultural Studies, Holoprogramming, Linguistics, Music, Observation, Persuasion, Psychology.*



Since their youth, your character has been exposed to the complexities of political thought and the nuances of diplomacy, perhaps because a family member was involved in those fields.

Attributes: If your character accepted this upbringing, they're disciplined and well-versed in the arts of debate, increasing their Control by 1 and their Presence by 2.

If your character rebelled against this upbringing, then they've instead sought more tangible things to focus on, increasing their Fitness by 1 and their Reason by 2.

Disciplines: Your character's familiarity with the practices and perils of diplomacy, politics, and the law allow them to increase any one of Command, Conn, or Security.

Focuses: Your character gains a single focus that should relate to the character's preferred way of applying their skills. *Examples: Composure, Debate, Diplomacy, Espionage, Interrogation, Law, Philosophy, Starfleet Protocol.*

Step Three Example: *The character is starting to take shape, and Nathan moves on to the next step to determine the character's upbringing. He has an idea of what could work, but rolls the dice to see if that suggests anything. A roll of 8 results in a rural upbringing, which fits the idea of an isolated colony, and creates the potential for a little conflict in the backstory – better than a more straightforward scientific upbringing. He chooses to rebel against this upbringing. With this choice, Nathan's character now has a Presence of 9 and a Reason of 11, and chooses to increase Medicine to 2 as well. Familiarity with the outdoors provides the character with a focus of Survival Training.*

Castes

The Klingon Empire has long had a system of castes, divided among the professions and vocations which allow society to function. Families within these castes tend to train in certain vocations, generation after generation. Throughout Klingon history, different castes have risen and fallen in prominence, though the Warrior caste has always held a place of significance. Within the last few centuries, however, this system has begun to break down, with caste divisions no longer as strictly defined as they once were, and while more traditional families still expect their children to follow in their footsteps, many Klingons break from caste and pursue whatever careers they desire.

Your character's caste provides them with three points spread across two attributes. Which attributes can be increased, and by how much, is determined not only by the caste chosen, but also by whether the character accepted their caste or rebelled against it.

Each caste also gives your character a single point to add to one of their disciplines, with each caste having a choice of which disciplines can be increased. Finally, your character receives a single focus, which should relate in some way to the caste chosen. When adding your character's focus, you may choose one of the provided examples, randomly select a focus using the Probability Matrix on page 85, or write your own focus to fit this aspect of your character's backstory.

First, choose your character's caste or randomly determine it from the table below by rolling a d20. Next, choose whether your character accepted or rebelled against this caste, or randomly determine this using the Yes/No Probability Matrix.

d20	Castes
1-3	Warrior
4-6	Merchant
7-9	Agriculture
10-12	Scientific
13-15	Artistic
16-18	Academic
19-20	Pick one or reroll

WARRIOR

Yours is a family of warriors, who have served the Empire with honor for generations. At least one member of your family in each generation will have gone to war for the Empire, and you were raised to tales of glorious battle.

Attributes: If you accepted your caste, then the rigorous training and courage of a warrior's life comes naturally to you. Increase your Daring by 2 and your Fitness by 1.

If you rebelled against your caste, then you embraced more intellectual or academic pursuits. Increase your Reason by 2 and your Insight by 1.

Disciplines: Your exposure to the ways of the warrior allows you to increase any one of Command, Conn, or Security by 1.

Focus: Your focus should relate to your upbringing, covering skills learned during your formative years. *Examples: Composure, Disruptors, Hand-to-Hand Combat (may be renamed to a particular style or weapon), Intimidation, Military History, Small Craft, Starship Recognition, Survival.*

MERCHANT

Your family members are traders, with connections on countless worlds, buying, moving, and selling goods across the Empire and to distant trading partners. You may have been raised into the world of commerce and trade or grown up on an interstellar freighter carrying vital cargo. Regardless, you've grown up encountering people from all walks of life, including those from outside the Empire, and your outlook on life has been shaped accordingly.

Attributes: If you accepted your caste, then a cosmopolitan, ambitious lifestyle seems natural. Increase your Daring by 1 and your Presence by 2.

If you rebelled against your caste, then you separated yourself from your family to find your own purpose. Increase your Reason by 1 and your Insight by 2.

Disciplines: Your exposure to mercantile ways allows you to increase any one of Command, Engineering, or Science by 1.

Focus: Your focus should relate to your upbringing, covering skills learned during your formative years. *Examples: Finances, Geology, Linguistics, Manufacturing, Metallurgy, Negotiation, Survey.*

AGRICULTURE

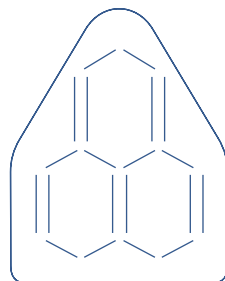
You grew up surrounded more by nature than by people, in rural communities, on the frontier, or somewhere else distant from the bustle of cities. Your family might be heavily involved in agriculture, growing real food, maintaining hunting grounds, or rearing livestock. Unlike the Federation, you do not rely on replicated food, inert and synthetic: a Klingon requires fresh, living food to sustain them, and your family has provided this for generations.

Attributes: If you accepted your caste, then you've had a tough, practical upbringing and gained a strong work ethic. Increase your Control by 1 and your Fitness by 2.

If you rebelled against your caste, then you likely embraced science, technology, and the fruits of an advanced civilization. Increase your Presence by 1 and your Reason by 2.

Disciplines: Your rural upbringing allows you to increase any one of Conn, Security, or Medicine by 1.

Focus: Your focus should relate to your upbringing, covering skills learned during your formative years. *Examples: Animal Handling, Athletics, Emergency Medicine, Endurance, Ground Vehicles, Infectious Diseases, Navigation, Toxicology, Survival Training.*



SCIENTIFIC

Your family home was one filled with the potential of science, and cutting-edge developments were familiar ground, even if those pursuits are not well-appreciated by other Klingons. Where would the Empire be without warp drive, disruptors, cloaking devices, or even the alloys which make a warrior's blades? Your family has always been one of those studying and providing these advances, for all that the outside Galaxy thinks that "Klingon scientist" is a contradiction.

Attributes: If you accepted your caste, then you've learned to be rational, methodical, and precise. Increase your Control by 2 and your Reason by 1.

If you rebelled against your caste, then you probably don't lack for technical talent, but you've chosen not to develop it, relying more on instinct to guide you. Increase your Daring by 1 and your Insight by 2.

Disciplines: Your exposure to the ways of science and technology allows you to increase any one of Engineering, Science, or Medicine by 1.

Focus: Your focus should relate to your upbringing, covering skills learned during your formative years. *Examples: Astronavigation, Astrophysics, Computers, Cybernetics, Genetics, Physics, Power Systems, Quantum Mechanics, Subspace Communications, Surgery, Temporal Mechanics, Warp Field Dynamics, Xenobiology.*

ARTISTIC

Your life was filled with arts and creativity of all kinds, and no matter the pursuits you favor, you've been exposed to the great works not only of the Empire's storied history but also that of other cultures, and given every opportunity to express yourself. Different forms of art are appreciated to different degrees among Klingons, but the performing arts are especially beloved: many warriors fancy themselves as poets or playwrights in the manner of wlyyam SeQplr when recounting a glorious victory, and Klingon opera is known and studied across the Alpha and Beta Quadrants.

Attributes: If you accepted your caste, then you've developed a deep understanding of the passions

and motives of others. Increase your Insight by 1 and your Presence by 2.

If you rebelled against your caste, then you're probably more inclined to action than expression. Increase your Daring by 1 and your Fitness by 2.

Disciplines: Your exposure to the arts allows you to increase any one of Command, Engineering, or Science by 1.

Focus: Your focus should relate to your upbringing, covering skills learned during your formative years. *Examples: Botany, Cultural Studies, History, Holoprogramming, Linguistics, Music, Observation, Persuasion, Psychology.*

ACADEMIC

You've been surrounded by the complexities of political thought, the nuances of diplomacy, and intense study of a range of subjects and fields for your entire life. Your family is one of lawyers, civil servants, historians, diplomats, and more besides, maintaining the fabric of Empire just as the farmers feed it, the merchants keep it supplied, and the warriors protect it. The Klingon Empire is a nation often led by warriors, but it is the learned who govern it and keep it running, often without the respect such endeavors deserve.

Attributes: If you accepted your caste, then you're disciplined, well-read, and familiar with the arts of research and debate. Increase your Control by 1 and your Reason by 2.

If you rebelled against your caste, then you've probably sought out more tangible things to focus your attentions upon. Increase your Fitness by 1 and your Insight by 2.

Disciplines: Your exposure to learning and reasoned discourse allows you to increase any one of Command, Security, or Science by 1.

Focus: Your focus should relate to your upbringing, covering skills learned during your formative years. *Examples: Composure, Debate, Diplomacy, Espionage, Etiquette, Interrogation, Law, Philosophy.*

Aspirations

In this approach, you will determine your character's driving aspiration and its impact upon them. You can then fill in the details of how and why they formed this aspiration in your storytelling.

This option allows your character to define themselves differently than with the other early outlook options. Instead of choosing a specific upbringing or caste, you may focus on the future your character saw for themselves, and whether they continued to pursue this as they grew up, or abandoned it.

Your character's aspiration provides them with three points spread across two attributes. Which attributes can be increased, and by how much, is determined not only by the aspiration chosen, but also by whether your character pursued their goal, or abandoned it.

Each aspiration also gives your character a single point to add to one of their disciplines, with each upbringing having a choice of which disciplines can be increased. Finally, your character receives a single focus, which should relate in some way to the aspiration chosen (a few examples are provided in each case). When adding your character's focus, you may choose one of the provided examples, randomly select a focus using the Probability Matrix on page 85, or write your own focus to fit this aspect of your character's backstory.

First, choose your character's aspiration or randomly determine it from the table below by rolling a d20. Next, choose whether your character pursued or abandoned this aspiration, or randomly determine this using the 50/50 Probability Matrix.

d20	Aspirations
1-3	To Explore
4-6	To Fly
7-9	To Create
10-12	To Discover
13-15	To Protect
16-18	To Prosper
19-20	Pick one or reroll

TO EXPLORE

You dreamed of exploring strange new worlds, seeking out new life and new civilizations, and boldly going where no one had gone before. You read everything you could about the bold explorers of the past and dreamed of one day sitting in the captain's chair of your own starship.

Attributes: If you pursued this aspiration, your drive to be worthy of your goal increases your Presence by 2 and your Fitness by 1.

If you eventually gave up on this aspiration, your more measured and practical approach increases your Reason by 2 and your Control by 1.

Disciplines: Your efforts to emulate your heroes and pursue your goals increase either Command or Science by 1.

Focus: Your focus should relate to your dreams, covering skills learned because they were the kinds of things that explorers needed to know. *Examples: Astronavigation, Composure, Diplomacy, Linguistics, Starship Recognition, Team Dynamics, Wilderness Survival.*

TO FLY

You saw shuttles and transports soar overhead, and wanted to be up there with them, in the skies and among the stars. You took piloting lessons as soon as you were able and may have gotten in trouble a few times as a child for pushing your craft a little too far.

Attributes: If you pursued this aspiration, your passion for flight increases your Control by 2 and your Daring by 1.

If you eventually gave up on this aspiration, your honed awareness and long hours studying craft increases your Insight by 2 and your Reason by 1.

Disciplines: Your efforts to reach the skies and the stars increases either Conn or Engineering by 1.

Focus: Your focus should relate to your dreams, covering skills learned because they would help you fly. *Examples: Astronavigation, Helm Operations, Propulsion Systems, Small Craft, Starship Recognition.*

TO CREATE

Locked away within your mind have always been things that didn't exist. Your imagination has always been filled with ideas for things that might be, or could be, rather than simply things that already were. And you wanted to show people the worlds you saw. Whether your creations would take the form of works of fiction or new inventions to change the world, your creativity is boundless.

Attributes: If you pursued this aspiration, your curiosity and creativity increase your Insight by 2 and your Presence by 1.

If you eventually gave up on this aspiration, your ingenuity is directed toward other outlets, increasing your Daring by 2 and your Control by 1.

Disciplines: You studied the fields that would help you bring your ideas to life; increase either Command or Engineering by 1.

Focus: Your focus should relate to your creativity, which is likely to relate to art or engineering. *Examples: Art, Computers, Cybernetics, Holoprogramming, Literature, Structural Engineering, Theatre, Transporters & Replicators, Warp Field Dynamics.*

TO DISCOVER

You want to know what's out there. "Out there" might be the farthest reaches of unexplored space, or it might be the tiniest subatomic realms, or the depths of the mind, or the myriad complexities of the body, or some other field. Your drive is to find that which is unknown and to make it known.

Attributes: If you pursued this aspiration, your enthusiastic curiosity increases your Reason by 2 and your Presence by 1.

If you eventually gave up on this aspiration, your long hours of study and hard work increase your Fitness by 2 and your Insight by 1.

Disciplines: Your pursuit of knowledge and discovery increases either your Science or your Medicine by 1.

Focus: Your focus should relate to your dreams, representing the field you were most curious about growing up. *Examples: Anthropology, Astrophysics, Botany, Genetics, Linguistics, Psychology, Quantum Mechanics, Xenobiology.*

TO PROTECT

Your first concern is helping others. You have a deep disdain for anyone who would bring harm to the people you care about, or you have a deep compassion for those who have come to harm and seek to give them aid and comfort. Or both.

Attributes: If you pursued this aspiration, you are quick to help others, increasing your Daring by 2 and your Fitness by 1.

If you eventually gave up on this aspiration, you have gained a more circumspect approach rather than heedlessly rushing to help; increase your Control by 2 and your Reason by 1.

Disciplines: You have either learned how to defend others, or how to care for them after the fact, increasing your Security or Medicine by 1.

Focus: Your focus should relate to the skills you honed protecting and caring for others. *Examples: Emergency Medicine, Hand-to-Hand Combat (may rename as a specific Martial Art), Hand Phasers, Survival, Threat Awareness, Triage.*

TO PROSPER

Success is your goal. This might mean fame or recognition in a particular field, or it might mean wealth, or influence, or power. There may be some noble agenda behind this – a desire to overcome being powerless or to escape hardship, or to be able to provide for family – or it may just be pure ambition, even greed. In whatever ways you seek to prosper, you have the drive to seize the chances you get, and, as the Ferengi say, the lobes to hear the opportunities coming your way.

Attributes: If you pursued this aspiration, your ambition and opportunism increase your Presence by 2 and your Daring by 1.

If you eventually gave up on this aspiration, your hard work and keen instincts increase your Fitness by 2 and your Insight by 1.

Disciplines: Your pursuit of success could lead you down many paths; you may increase any one discipline by 1.

Focus: Your focus should relate to the ways you intend to make your way in the Galaxy. *Examples: Computers, Genetics, Holoprogramming, Music (may rename as a particular genre or instrument), Persuasion, Philosophy, Politics, Trade & Finance.*

Step Four: Education

Some characters at the center of a **Captain's Log** story will have received their education at Starfleet Academy. Others may have received theirs on the streets of a busy commercial colony, traveling among the stars, or within the societal structure of another civilization.

Whatever form their education took, it will have contributed significantly to your character's make-up as they begin their journey in **Captain's Log**, affecting their attributes, disciplines, values, and focuses. When assigning focuses, you may choose one of the provided examples, randomly select one by rolling on the Probability Matrix on page 85, or choose one of your own making that fits the situation.

To select your character's education, first choose its category from the following table or randomly determine it by rolling a d20.

d20	Category
1-5	Starfleet Academy
6-10	Allied Military Training
11-15	Diplomatic Training
16-20	Civilian Training

Starfleet Academy

The years spent at Starfleet Academy are some of the most memorable and definitive of an officer's life, shaping the direction of their career going forward. For those who pass the grueling entrance

examinations, the Academy takes four years, covering a mixture of intense training, academic studies, and practical experiences. Much of this takes place within the main Starfleet Academy campus in San Francisco on Earth, but other campuses and annexes exist across the Federation, and a cadet may spend time at any of these before they graduate.

A graduate of the Academy receives a commission as a Starfleet officer, with the rank of ensign, after which they may wait several weeks, or even months, for their first assignment. Some cadets – particularly those pursuing a doctorate – choose a path that requires an additional year or two of training and study, and instead graduate at the rank of lieutenant (junior grade).

You may choose your character's Academy track, or randomly determine it from the table below by rolling a d20.

d20	Track
1-6	Command Track
7-13	Operations Track
14-20	Sciences Track

COMMAND TRACK

The command track is for those cadets who aspire to command their own starship someday. It focuses on leadership and interpersonal skills, diplomacy, decision-making in crisis situations, an understanding of protocol and procedure, and starship operations, which includes flight control. Many command track cadets begin their careers as flight control officers and pilots, where their training can be put to the test on a smaller scale while they gain the experience necessary for more authority and responsibility. Command track cadets customarily undertake the infamous *Kobayashi Maru* test during their final year.

Value: Add a value reflecting the beliefs they developed during their time at the Academy.

Attributes: Add three points to attributes, which may be split between any two or three (increase three attributes by +1 each, or increase one by +2 and another by +1).

Disciplines: Increase either Command or Conn by +2. Then, select two other disciplines to increase by +1 each. You may not increase any discipline above 4 at this stage.

Focuses: Select three focuses, at least one of which should relate to your character's chosen track. *Examples: Astronavigation, Composure, Diplomacy, Evasive Action, Extra-Vehicular Activity, Helm Operations, Inspiration, Persuasion, Small Craft, Starfleet Protocols, Starship Recognition, Team Dynamics.*

OPERATIONS TRACK

The operations track is practical and hands-on, dealing with many of the realities of Starfleet's mission. Divided broadly into engineering and security divisions, operations track cadets are defined by a sense of pragmatism, whether that applies to the technical or the tactical.

Value: Add a value, reflecting the beliefs they developed during their time at the Academy.

Attributes: Add three points to attributes, which may be split between any two or three (increase three attributes by +1 each, or increase one by +2 and another by +1).

Disciplines: Increase either Security or Engineering by +2. Then select two other disciplines to increase by +1 each. You may not increase any discipline above 4 at this stage.

Focuses: Select three focuses, at least one of which should relate to your character's chosen track. *Examples: Computers, Cybernetics, Electro-Plasma Power Systems, Espionage, Hand Phasers, Hand-to-Hand Combat, Infiltration, Interrogation, Shipboard Tactical Systems, Survival, Transporters & Replicators, Warp Field Dynamics.*

SCIENCES TRACK

Somewhat isolated from the other tracks, the sciences track is primarily academic, with Starfleet Academy producing many accomplished scientists. Included within the sciences track, but separated by a distinct curriculum, is Starfleet Medical, training doctors, nurses, and counselors to serve aboard Starfleet vessels and facilities across the Federation.

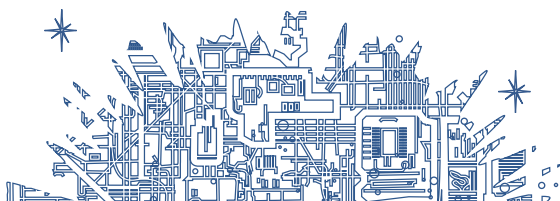
Value: Add a value reflecting the beliefs they developed during their time at the Academy.

Attributes: Add three points to attributes, which may be split between any two or three (increase three attributes by +1 each, or increase one Attribute by +2 and another by +1).

Disciplines: Increase either Science or Medicine by +2. Then, select two other disciplines to increase by +1 each. You may not increase any discipline above 4 at this stage.

Focuses: The character selects three focuses, at least one of which should relate to the character's chosen track. *Examples: Anthropology, Astrophysics, Botany, Computers, Cybernetics, Emergency Medicine, Exotectonics, Genetics, Geology, Infectious Diseases, Linguistics, Physics, Psychiatry, Quantum Mechanics, Trauma Surgery, Virology, Warp Field Dynamics, Xenobiology.*

Example: *Time to join Starfleet Academy. Nathan's character clearly has a talent for the sciences, and thus selects the sciences track – no need to roll. Nathan chooses a value for the character: "Seek Out New Life and New Civilizations." Then he chooses to increase two of the character's attributes, adding +1 to Control, and +2 to Insight, so that both have scores of 9. Next, he chooses Science and increases it by 2, giving him a Science of 4, then increases Medicine to 3 and Command to 2. He then selects three focuses: Linguistics, Psychology, and Xenanthropology.*



Allied Military Training

Outside of Starfleet, the Milky Way Galaxy hosts many other security and military organizations. Instead of a Starfleet or Klingon officer, you might choose to build a *Captain's Log* story around a Bajoran freedom fighter, a member of the Andorian Imperial Guard, or a radically candid warrior of the Qowat Milat.

As an alternative to attending Starfleet Academy, to select the type of military training your character has received, choose from the options in the following table, or randomly select one by rolling a d20.

d20	Type
1-5	Rank and File
6-10	Officer Training
11-15	Intelligence Training
16-20	Militia and Guerillas

RANK AND FILE

You represent the common mass of professional military personnel, who will serve as a mixture of ground troops and naval personnel. Most powerful civilizations operate a voluntary and highly selective armed service, preferring to cultivate quality rather than rely on the dubious advantages of raw quantity. When considering the need to transport and supply warriors across an interstellar nation, the drawbacks of massed ranks of conscripts far outweigh the benefits.

You will probably have received a broad, if basic, level of training in a variety of fields, with most of your time directed to one or two disciplines. You are enlisted personnel, rather than an officer, starting with a rate equivalent to a Starfleet crewman or Klingon *bekk*, and likely becoming an NCO, equivalent to a Starfleet petty officer or a Klingon *bu'*.

This choice can represent the basic soldiers of United Earth MACO forces, Vulcan security forces, and Andorian Imperial Guard in the mid-22nd century, as well as the rank-and-file military personnel of the Romulan Star Empire, the Cardassian Union, and similar militaries in later eras.

Value: You gain a single value, which should reflect the character's beliefs as they developed during basic training, or which relate to why they enlisted to begin with.

Attributes: You gain three points, which may be divided amongst two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). One of the attributes you increase must be Fitness, due to intense physical training.

Disciplines: You increase your Security by 2, and two other disciplines by 1.

Focuses: You select three focuses. *Examples: Composure, Demolitions, Disruptors, Extra-Vehicular Activity, Hand-to-Hand Combat, Hand Phasers, Infiltration, Military Protocol, Small Craft, Survival.*

OFFICER TRAINING

You spent years of study to become an officer in your nation's military. This encompassed both training in leadership and command, but also combat skills, technical and scientific studies, and a variety of other disciplines. Most military officers in the Alpha and Beta Quadrants have a breadth and depth of training akin to that of a Starfleet officer, though generally with more focus on military applications than exploration.

Upon concluding your training – typically years of study in some manner of military academy or officer school – you receive a junior officer rank, equivalent to a Starfleet ensign or Klingon *lagh*. From there, you are expected to develop and expand your skills further as you rise in rank and gain more responsibilities.

This choice represents the officers and command personnel of United Earth MACO forces, Vulcan security forces, and Andorian Imperial Guard in the mid-22nd century, as well as military personnel of the Romulan Star Empire, the Cardassian Union, and similar militaries in later eras.

Value: You gain a single value, which should reflect the character's beliefs as they developed during their academy years, or which relate to why they became an officer to begin with.

Attributes: You gain three points, which may be divided amongst two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). These may be chosen freely.

Disciplines: You increase both Command and Security: increase one by 2, and the other by 1. Then, choose one of Conn, Engineering, Science, or Medicine, and increase that by 1 as well.

Focuses: You select three focuses. *Examples:* *Diplomacy, Disruptors, Hand-to-Hand Combat, Hand Phasers, History, Inspiration, Military Protocol, Politics, Shipboard Tactical Systems, Strategy & Tactics.*

INTELLIGENCE TRAINING

You applied to join your nation's military or some other civil service, and they found that your talents could be put to good use in intelligence. While you might have an official posting as ordinary personnel aboard a ship or a starbase, or an office in some government bureau, your true duties are both loftier and more clandestine.

Every civilization has civil and military intelligence apparatus, a term covering a range of operatives, analysts, informants, and activities which necessarily remain secret. Personnel are trained to serve either as operatives – working in the field under cover identities to gather information and cultivate networks of informants – or as analysts who study the information gathered, searching for patterns and reporting on noteworthy findings to their superiors.

Many intelligence services will recruit personnel from military (or Starfleet) service on an ad-hoc basis for individual operations, but selecting this option means that your character is an intelligence operative first, even if you do not advertise that fact.

Value: You gain a single value, which should reflect the character's beliefs as they developed during intelligence training, or which guides them during their operations.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). You must pick Insight or Reason as one of the attributes increased.

Disciplines: Increase a single discipline by 2, and two others by 1 each. You must select Security for one of your choices.

Focuses: You select three focuses. *Examples:* *Computers, Espionage, Infiltration, Interrogation, Linguistics, Persuasion, Threat Analysis.*

MILITIA AND GUERRILLAS

You didn't have any formal training. Rather, you learned to fight out of necessity, to defend your home from aggressors and invaders, or to try and liberate it from those who were oppressing your people. Frontier colonies, worlds where society has collapsed into feuding factions, and conquered planets often produce these kinds of fighters.

You may be part of a citizen militia, an impromptu force that takes up arms when necessary but does not serve as part of a permanent standing army. You may be part of a resistance movement such as those seen on Bajor during the Cardassian Occupation, or the Maquis who fought the Cardassians in the late 2360s and early 2370s.

In some cases, these improvised armies can grow or evolve into full professional militaries. Local defense militias can grow into a standing security force if a community grows large enough to support one. The Bajoran Militia initially consisted entirely of former resistance fighters who were given uniforms, ranks, and a proper chain of command to serve as Bajor's security force.

Value: You gain a single value, which should reflect the reason the character chooses to fight.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). You must select either Daring or Fitness as one of the attributes increased; you don't get far without being bold or tough.

Disciplines: Increase Security by 2, and two other disciplines by 1 each.

Focuses: Select three focuses. *Examples:* Composure, Demolition, Disguise, Disruptors, Hand-to-Hand Combat, Hand Phasers, Infiltration, Inspiration, Interrogation, Psychological Warfare.

Diplomatic Training

Ambassadorial characters are often found accompanying Starfleet vessels, and in other groups and situations conducive to telling exciting stories. These characters don't necessarily have Starfleet training, but by necessity they are well-trained and well-informed, and quite capable of taking part in dangerous missions when necessary.

Diplomat characters do not necessarily hold an active Starfleet rank or other military rank (though many well-known diplomats are retired Starfleet military).

To select your character's diplomatic training, choose one of the types in the following table or randomly select one by rolling a d20.

d20	Type
1-10	Diplomatic Corps
11-20	Honorary Status

DIPLOMATIC CORPS

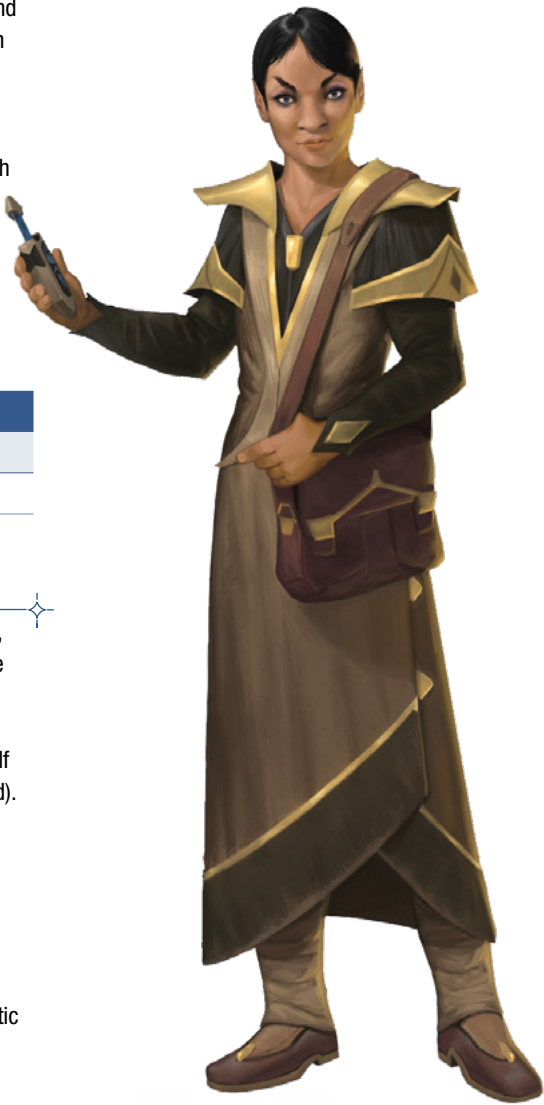
You pursued diplomacy as a vocation early in life, and you have spent years or more rising from the staff of senior diplomats to your own postings in later life. You might serve within the Federation Diplomatic Corps, or as a representative on behalf of a specific world (typically your own homeworld). Either way, your role is a respected one, and you have considerable professional and personal influence.

Value: You gain a single value, which should reflect the character's beliefs developed during their studies, or which led them to enter diplomatic service in the first place.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). One of the attributes you increase must be Reason or Insight, as a sharp mind and keen instincts are necessary for diplomatic work.

Disciplines: You increase your Command by 2, and two other disciplines by 1.

Focuses: You select three focuses. *Examples:* Diplomacy, Espionage, History, Linguistics, Philosophy, Politics, Xenanthropology.



HONORARY STATUS

You had an illustrious career – perhaps in Starfleet or your culture’s military, perhaps in politics – and received a diplomatic appointment later in life as a reward for your accomplishments. You serve well in such a role, having established valuable connections to other worlds and civilizations during your prior career. You might be retired from your prior career, or you may be on an extended leave of absence while you serve as a diplomat.

This is an especially common career path for Klingon diplomats; the Dahar Masters Kor, Kang, and Koloth all served as diplomats during the Khitomer peace talks, and Kor served as Klingon ambassador to Vulcan for a time. Similarly, Worf, the first Klingon in Starfleet, was appointed Federation Ambassador to Qo’noS after the Dominion War, at Chancellor Martok’s request.

Value: You gain a single value, which should reflect the character’s beliefs forged during their career before becoming a diplomat.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). These may be chosen freely.

Disciplines: You increase your Command by 2, and two other disciplines by 1.

Focuses: You select three focuses. *Examples:* *Diplomacy, Espionage, History, Leadership, Philosophy, Politics, Strategy and Tactics, Xenanthropology.*

Civilian Career Training

Civilian characters are known to become involved in adventures great and small throughout the *Star Trek* universe, from ambassador Sarek’s strategic negotiations to the discovery of the *U.S.S. Protostar* by a roguish Dal R’El. Building a **Captain’s Log** story around a civilian character offers a chance to shine a light on life outside of Starfleet.

Civilian characters hold no Starfleet rank or other military rank, though they may be granted an honorary rank.

To select your character’s civilian training, choose one of the types in the following matrix, or randomly select one by rolling a d20.

d20	Type
1-3	Freight and Transport
4-6	Law Enforcement
7-9	Physician
10-12	Politician or Bureaucrat
13-15	Scientific or Technical Expert
16-18	Trader or Merchant
19-20	Pick one or reroll

FREIGHT AND TRANSPORT

You are a member of a privately-owned starship, perhaps running cargo from system to system, or flying passengers to distant destinations. These ships are often family businesses, passed down through generations, running a specific route. Others take whatever contracts they can find, carrying goods or passengers on an ad-hoc basis.

Value: You gain a single value, which should reflect the character’s beliefs developed through their career, or the ones which led them to take up such a vocation

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). These may be chosen freely.

Disciplines: You increase your Conn or Engineering by 2, and two other disciplines by 1 each. In addition, you may reduce one of your other disciplines by 1 and add that point to any discipline not already increased.

Focuses: You select three focuses. *Examples:* *Astronavigation, Bureaucracy, Emergency Repairs, Extra-Vehicular Activity, Helm Operations, Logistics, Propulsion Systems, Small Craft, Starship Recognition, Transporters & Replicators.*

LAW ENFORCEMENT

You work to protect people in your local community, keeping the peace, arbitrating disputes, and confronting those who seek to exploit or do harm to others. Such groups normally exist on frontier worlds and independent settlements far from the stability of the Federation. On the main worlds of the Federation, Starfleet security personnel fill this role during emergencies, but law enforcement isn't typically a concern on worlds where crime no longer exists.

Value: You gain a single value, which should reflect the character's beliefs developed during their career, or the beliefs that drove them to take up that career in the first place.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). These may be chosen freely.

Disciplines: You increase your Command or Security by 2, and two other disciplines by 1 each. In addition, you may reduce one of your other disciplines by 1 and add that point to any discipline not already increased.

Focuses: You select three focuses. *Examples: Hand-to-Hand Combat, Interrogation, Intimidation, Law, Phasers, Small Craft.*

PHYSICIAN

You've devoted your life to healing others. You may be trained as a doctor, a paramedic, a counselor, or you may be a medical researcher rather than a practicing physician, but either way, the goal is to help people who are hurt in some way. Your skills are in demand across explored space, and even civilian-trained physicians can find themselves aboard Starfleet and military ships.

Value: You gain a single value, which should reflect the character's beliefs developed during their studies, or which led them to enter medicine in the first place.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). These may be assigned freely.

Disciplines: You increase your Medicine by 2, and two other disciplines by 1 each. In addition, you may reduce one of your other disciplines by 1 and add that point to any discipline not already increased.

Focuses: You select three focuses. *Examples: Cybernetics, Emergency Medicine, Genetics, Psychiatry, Surgery, Virology, Xenobiology.*

POLITICIAN OR BUREAUCRAT

You are a civil servant, operating within the structure of a civilization to ensure that it continues to function smoothly and to the benefit of its people. Your role may be narrowly focused upon a specific area of government, or you may be responsible for overseeing large departments or ministries, your decisions impacting millions or even billions of lives. Either way, your role is important, and you take pride in the necessary work you carry out.

Value: You gain a single value, which should reflect the character's beliefs developed during their studies, or which led them to enter public service in the first place.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). At least one of the attributes you increase must be Insight or Presence, as good instincts and a strong personality are valuable for getting into office.

Disciplines: You increase your Command by 2, and two other disciplines by 1 each. In addition, you may reduce one of your other disciplines by 1 and add that point to any discipline not already increased.

Focuses: You select three focuses. *Examples: Bureaucracy, Diplomacy, History, Linguistics, Philosophy, Politics, or something related to your role in public service.*

SCIENTIFIC OR TECHNICAL EXPERT

You pursue scientific truth or technological progress, seeking to become your generation’s Zefram Cochrane, Emory Erickson, Leah Brahms, or Richard Daystrom. You probably specialize in a single field of scientific study or technical expertise, or a small number of related fields. You may end up working with Starfleet or a military, but this is more because they are interested in your work, rather than you serving their goals.

Value: You gain a single value, which should reflect the character’s beliefs developed during their studies, or which led them to pursue science or engineering in the first place.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). At least one of the attributes you increase must be Reason, as nobody gets far in science or engineering without a keen intellect.

Disciplines: You increase your Science or Engineering by 2, and two other disciplines by 1 each. In addition, you may reduce one of your other disciplines by 1 and add that point to any discipline not already increased.

Focuses: You select three focuses. *Examples:* *Astrophysics, Botany, Cybernetics, Exotectonics, Genetics, Quantum Mechanics, Subspace Mechanics, Temporal Mechanics, Transporters and Replicators, Warp Field Dynamics.*

TRADER OR MERCHANT

You exchange money for goods or services. Within the Federation, the actual transactions are a trivial matter, but other civilizations still make more overt use of money, with gold-pressed latinum serving as a common economic standard, easily exchanged for the Cardassian *lek*, Bajoran *lita*, or Klingon *darsek*. You’re a part of the galactic economy, providing a service or trading in valuable goods (or both) in exchange for latinum, currency, or other goods or services.

Value: You gain a single value, which should reflect the character’s beliefs developed during their career, or which led them to become a merchant in the first place.

Attributes: You gain three points, which may be divided among two or three attributes freely (either one gets +2 and the other gets +1, or all three get +1). One of the attributes you increase must be Insight or Presence, as a successful trader is often a “people person.”

Disciplines: You increase your Command by 2, and two other disciplines by 1 each. In addition, you may reduce one of your other disciplines by 1 and add that point to any discipline not already increased.

Focuses: You select three focuses. *Examples:* *Art, Cooking, Disruptors, Economics, Logistics, Persuasion, Psychology, Tailoring.*

Step Five: Career Length

Next, choose the length of your character’s career. Are they a novice, with their whole career ahead of them? Do they have a few years of service under their belt? Or are they a veteran, with decades of experience? If they are not a Starfleet officer, at what point in their career do they find themselves when your story begins? This stage grants the character a value arising from their career outlook. Choose one option or roll on the table below.

d20	Track
1-6	Novice
7-13	Experienced
14-20	Veteran

NOVICE

Your character is defined by their potential more than their skill. Their raw talent and their expectations of what the universe is like has not yet been tempered by reality.

Value: Add a value, reflecting their inexperience and naïveté in some way.

EXPERIENCED

Your character has several years of experience and is enjoying a promising career.

Value: Add a value, chosen freely.

VETERAN

Your character has decades of experience and has served on many ships and starbases. Their judgement and opinions are highly regarded by subordinates, peers, and even superiors.

Value: Add a value, reflecting their years of experience and the beliefs they've formed over their long career.

***Step Five Example:** It's now time to look at the length of the character's career. Nathan chooses the Experienced option. From this, he selected the value "Seen Too Much to Be Surprised."*

Step Six: Career Events

Your character's career is a tapestry of events and experiences, but a few will have been pivotal moments in the character's life. A character defines which moments of their life are important in retrospect, and what seemed definitive to a young ensign may be inconsequential to that same officer decades later.

Your character has two defining career events, chosen or determined randomly from the list below, and gains whatever benefits they provide. Each career event increases one attribute by 1, one discipline by 1, and gives your character one additional focus. When assigning a focus, you may select from one of the provided examples, randomly select one using the Probability Matrix on page 85, or choose one of your own making that fits the situation.

For characters that chose Novice in Step Five, assume that these career events took place during the character's time at the Academy or equivalent, perhaps during a field training assignment aboard a starship.



d20	Career Event
1	Ship Destroyed
2	Death of a Friend
3	Lauded by Another Culture
4	Negotiated a Treaty
5	Required to Take Command
6	Encounter with a Truly Alien Being
7	Serious Injury
8	Conflict with a Hostile Culture
9	Mentored
10	Transporter Accident
11	Dealing with a Plague
12	Betrayed Ideals for a Superior
13	Called Out a Superior
14	New Battle Strategy
15	Learned Unique Language
16	Discovered an Artifact
17	Special Commendation
18	Solved an Engineering Crisis
19	Breakthrough or Invention
20	First Contact

1. SHIP DESTROYED

The ship your character was serving on was lost, destroyed during a mission, and the character was one of the few who survived.

- What was the ship's mission? Was it something routine that went horribly wrong, or was it something perilous? What destroyed the ship?
- How many survivors were there? How long did it take before they were recovered?

Attributes: Your character's resolve and competence in a crisis increases their Daring by 1.

Disciplines: Your character's experiences of a perilous situation increase their Security by 1.

Focuses: Add a focus reflecting their experiences. *Examples: Extra-Vehicular Operations, Small Craft, or Survival.*

2. DEATH OF A FRIEND

During an important mission, one of your character's friends was killed in action.

Who was the friend? How did the character know them?

What was the mission? How did the friend die? Who was to blame?

Attributes: Add 1 to Insight.

Disciplines: Your character's grief and recovery increase their understanding of Medicine by 1.

Focuses: Add a focus reflecting the character's experiences. It may represent a skill or pursuit the character takes up in their fallen friend's memory or to prevent the same thing from happening in the future.

3. LAUDED BY ANOTHER CULTURE

Your character was involved in a mission that earned the official praise of a non-allied culture; they are now considered to be a friend to that people.

- What culture was aided by this mission? What was the mission? Why was it particularly praiseworthy?
- Does your character have any friends or contacts in that culture who can be contacted for help?

Attributes: Your character's standing and renown increases their Presence by 1.

Disciplines: Your character's broader understanding of the universe and another culture increases their Science by 1.

Focuses: Add a focus reflecting your character's experience with that culture. A focus of *X Culture*, replacing the X with the name of that culture, is a good example, as would any that represent skills or techniques specific to that culture.

4. NEGOTIATED A TREATY

Your character was part of a delegation that helped negotiate a treaty, agreement, or alliance with a different culture.

- What culture was the treaty with? What was it for?

Attributes: Your character's familiarity with minutiae and the careful work of diplomacy increases their Control by 1.

Disciplines: Your character's familiarity with diplomacy and negotiation increases their Command by 1.

Focuses: Add a focus, reflecting their experience with negotiations. *Examples: Diplomacy, Galactic Politics, or Negotiation.*

5. REQUIRED TO TAKE COMMAND

During a mission, a crisis left the mission's leader unable to lead. This required your character to take command, something they may not have been prepared for.

- What was the mission? What went wrong?
- Was the mission successful despite the loss of the leader?

Attributes: Your character's need to improvise during a crisis increases their Daring by 1.

Disciplines: Being required to lead increases your character's Command by 1.

Focuses: Add a focus reflecting your character's experiences during the crisis. *Examples: Composure, Inspiration, or Leading by Example.*

6. ENCOUNTER WITH A TRULY ALIEN BEING

Your character encountered a life-form which is truly alien, something barely within the comprehension of humanoid life. It might have been some godlike entity, or a creature that swims through space, but whatever it was, it was not life as we know it.

- What kind of creature was it? What did your character learn from the experience?
- What happened to the creature afterward? Has it been seen again?

Attributes: Your character's encounter with the unknown increases their Reason by 1.

Disciplines: Your character comes away from the experience with a greater understanding of, and curiosity for, the universe, increasing Science by 1.

Focuses: Add a focus reflecting their experiences with the entity. *Examples: Empathy, Philosophy, Xenobiology.*

7. SERIOUS INJURY

Your character was seriously hurt and needed to spend a considerable amount of time recovering.

- What was happening when your character was injured? Who was responsible?
- What did the recovery entail? Did the character need a prosthesis or cybernetic implant afterward?

Attributes: Your character's long, arduous recovery forced them to think about their health more, increasing their Fitness by 1.

Disciplines: Being surrounded by doctors for a long time increased your character's Medicine by 1.

Focuses: Add a focus reflecting the circumstances of your character's injury, something that helped them through recovery, or something they took up after recovering. *Examples: Art, Athletics, or Philosophy.*

8. CONFLICT WITH A HOSTILE CULTURE

Your character was involved in a major battle with a hostile force and is unlikely to forget the experience.

- Who was the enemy in this battle? Why did the battle occur? Was it fought in space, on the ground, or both?
- What did your character have to do to survive? Was the battle won or lost?

Attributes: Your character needed to be tough to survive in battle, increasing Fitness by 1.

Disciplines: The harrowing experiences of battle have increased your character's Security by 1.

Focuses: Add a focus reflecting skills they honed during the fighting. *Examples: Hand Phasers, Hand-to-Hand Combat, or Shipboard Tactical Systems.*

9. MENTORED

A highly respected individual took special notice of your character's career. For a while, the character served as the mentor's pilot and aide, gaining the benefit of the mentor's experiences and lessons.

- Who was the mentor? Do they remain a contact or even friend of your character?

Attributes: The mentor's lessons came in many forms; increase any one Attribute by 1.

Disciplines: Time spent as the mentor's pilot, and studying the structures and procedures of their organization, increase your character's Conn by 1.

Focuses: Add a focus reflecting the lessons learned. *Examples: Composure or Etiquette, though any focus reflecting the mentor's specialties would be fitting.*

10. TRANSPORTER ACCIDENT

Your character suffered some manner of strange accident while using a transporter.

- What happened to your character during the accident? Were there any lasting repercussions?
- How does they feel about transporters now?

Attributes: The character is cautious and careful after their experiences, increasing Control by 1.

Disciplines: The experience means the character takes shuttles more often now than the transporter, increasing Conn by 1.

Focuses: Add a focus reflecting something they learned either because of the accident, or in the aftermath. *Examples include Quantum Mechanics, Small Craft, or Transporters & Replicators.*

11. DEALING WITH A PLAGUE

Your character's ship was assigned to provide aid to a world dealing with an epidemic.

- What was the disease that was running rampant? What planet was it affecting?
- Did the character deal directly with the sick? How was your character involved?

Attributes: Helping people in distress during a massive crisis helped your character understand people, increasing Insight by 1.

Disciplines: Dealing with a problem of this nature increases your character's Medicine by 1.

Focuses: Add a focus reflecting how they helped during the crisis. *Examples: Emergency Medicine, Infectious Diseases, or Triage.*

12. BETRAYED IDEALS FOR A SUPERIOR

Your character was placed in a situation where they had to choose between their own ideals and trusted superior, choosing to follow the superior.

- Who was the superior? What did they ask your character to do? How does your character feel now?
- What were the repercussions of this? Are the details of this event on record? Was your character right?

Attributes: Your character learned a lot from the superior on how to command respect, increasing Presence by 1.

Disciplines: Difficult decisions are part of being a leader; your character increases their Command by 1.

Focuses: Add a focus reflecting the event and its aftermath. *Examples: Inspiration, Investigation, Persuasion.*

13. CALLED OUT A SUPERIOR

Your character was placed in a situation where they had to make a choice between a trusted superior and their own ideals, and chose to follow their ideals.

- Who was the superior? What did they ask your character to do? How does your character feel now?
- What were the repercussions of this? Are the details of this event on record? Was your character right?

Attributes: Your character learned to evaluate situations on their own merit, rather than blindly trusting others, increasing Reason by 1.

Disciplines: The legal proceedings that followed gave your character a greater insight into organizational protocol, increasing Conn by 1.

Focuses: Your character gains a focus, reflecting the event and its aftermath. *Examples: History, Starfleet Protocol, or Uniform Code of Justice.*

14. NEW BATTLE STRATEGY

In combat with a hostile force, your character devised a new strategy or tactic.

- Who was the battle against? Was it in space or on the ground?
- What was the strategy devised?

Attributes: Your character's creativity under pressure shows boldness and ingenuity, increasing Daring by 1.

Disciplines: Your character's combat experience increases their Security by 1.

Focuses: Your character gains a focus, reflecting their decisive battlefield leadership. *Examples: Combat Tactics, Hazard Awareness, or Leading by Example.*

15. LEARNED UNIQUE LANGUAGE

Your character encountered a species with an unusual form of communication and learned to communicate with them.

- Who were the aliens they encountered? Was the encounter tense, or peaceful?
- What method of communication do the aliens use? How did your character learn it?

Attributes: Your character learned a lot about understanding others from the experience, increasing Insight by 1.

Disciplines: Your character gains new knowledge and new understanding, increasing Science by 1.

Focuses: Add a focus reflecting what they learned from the event. *Examples: Cultural Studies, Linguistics, or Negotiations.*

16. DISCOVERED AN ARTIFACT

During a survey mission, your character discovered a device or fragment of technology from an ancient civilization.

- What did this piece of technology do?
- What is known about the civilization that made it?

Attributes: Your character's studies of the technology produced numerous theories, increasing Reason by 1.

Disciplines: Your character is more able to understand unfamiliar technology, increasing Engineering by 1.

Focuses: Add a focus reflecting the event and its aftermath. *Examples: Ancient Technology, Computers, Reverse Engineering.*

17. SPECIAL COMMENDATION

During a crisis, your character saved the lives of several colleagues, helping them to safety. This earned your character a special commendation.

- What was the crisis? Why was the mission in danger?
- What were the repercussions of this? Are the details of this event on record?

Attributes: Your character's physical conditioning was vital, increasing Fitness by 1.

Disciplines: Your character's commendation opened up many avenues of advancement; increase any one discipline by 1.

Focuses: Your character gains a focus, reflecting the event and its aftermath. *Examples: Athletics, Emergency Medicine, or Survival.*

18. SOLVED AN ENGINEERING CRISIS

Your character was instrumental in ending a crisis caused by malfunctioning technology, and saved many lives in the process.

- What technology had malfunctioned, and why was it dangerous?
- How did your character solve the problem?

Attributes: Your character's precision when dealing with complex technology increases their Control by 1.

Disciplines: Your character's familiarity with technology increases their Engineering by 1.

Focuses: Add a focus, reflecting the technology involved in the event. *Examples: Electro-Plasma Power Systems, Fusion Reactors, or Warp Engines.*

19. BREAKTHROUGH OR INVENTION

Your character made an important technological discovery, devised a new way of using a particular technology, or invented some new technology that will be invaluable in the future.

- What was the discovery, breakthrough, or invention? How will it be useful?

Attributes: An achievement of this nature often comes from an unexpected direction; increase any one Attribute by 1.

Disciplines: This kind of technological achievement does not go unrecognized; increase Engineering by 1.

Focuses: Add a focus reflecting the character's achievement. *Examples: Experimental Technology, Improvisation, or Invention.*

20. FIRST CONTACT

Your character was chosen to be involved in one of the most important of missions: first contact with another culture.

- What culture did your character make first contact with? Did the mission go well?

Attributes: The prestige and honor of being involved in a first contact mission is significant; increase your character's Presence by 1.

Disciplines: There are many ways a character can be involved in a first contact; increase any one Discipline by 1.

Focuses: Add a focus reflecting the nature of the mission. *Examples: Cultural Studies, Diplomacy, or Infiltration.*

Step Six Example: *With the character mostly complete, it's now time to roll for a couple of career events. Nathan rolls a 13 ("Called Out a Superior") and an 18 ("Solved an Engineering Crisis"), but isn't sure about the 18, so rolls that one again, getting an 8 ("Conflict with a Hostile Culture"). His "Conflict with a Hostile Culture" increases his Fitness to 8, and his Security to 2, and gives him a focus of Hand Phasers, representing skills honed during the fighting. Meanwhile, the time he "Called Out a Superior" increases his Reason to 12, and his Conn to 2, and gives him a focus of Starfleet Uniform Code of Justice, from the disciplinary hearings that followed.*

Step Seven: Finishing Touches

At this stage, your character is almost complete, and needs only a few final elements and adjustments.

FINAL ADDITIONS

Values: The character receives one final value. This might reflect the career events rolled in Step Six, or it may represent some other element.

Attributes: Increase two attributes by 1 each.

Your character may not have any attributes above 12, and only one attribute with a score of 12. For any attribute which has a rating above and beyond those limits, reduce it until it is within the limit. For each point reduced on an attribute, increase another attribute by one, obeying the limits above.

Disciplines: Increase two disciplines by 1 each.

Your character may not have any disciplines above 5, and only one discipline with a score of 5.

For any discipline which has a rating above and beyond those limits, reduce it until it is within the limit. For each point reduced on a discipline, increase another discipline by one, obeying the above limits.

Your complete character should have the following elements:

- Your character's attributes, added together, should total 56.
- Your character's disciplines added together should total 16.
- Your character should have four values and six focuses.

ASSIGNMENT

Your character's assignment will help define the challenges they face in *Captain's Log*. Especially in the "solo" mode of play, your character's assignment will contribute significantly to the genre and focus of the stories that you create around them.

As the name of the game suggests, you might choose for your character to be the captain of a starship or starbase. You might also choose to portray one of the captain's senior officers – the group of personnel who make the important decisions about the ship and who aid the captain as department heads, subject matter experts, and trusted advisors. You might choose to play another unique role, such as an admiral overseeing fleet actions, a civilian scientist embedded on a Starfleet vessel, a judge-advocate general tackling tricky cases, or an administrator overseeing Starfleet Academy.

While the possibilities are endless, the following are the most common senior staff roles played by the main characters of *Star Trek* media, and thus common roles you might choose for your character, or with whom your character will interact in your stories.

Commanding Officer: Command department only. The captain. Even if the commanding officer does not hold the rank of captain, they will be referred to as captain by their subordinates. Every starship and starbase must have a commanding officer.

In solo mode, giving your character this assignment will facilitate iconic *Star Trek* stories centered around its classic protagonists: captains. Making the difficult calls, overseeing first contact, conducting tense negotiations, and seizing the initiative in a cat-and-mouse starship battle are all part of the scenery, with your character in the driver's seat.

Executive Officer: Command department only. Also known as the "first officer," the executive officer is the captain's chief advisor and takes command in situations where the captain is unable to. If a ship does not have a dedicated executive officer, an officer in another role will be designated as first officer.

In solo mode, giving your character this assignment will facilitate a wide range of stories, from away missions to starship command, from the tireless work of managing staff to the unique challenges of serving under a notable or difficult captain. Your character might even be promoted to captain, showcasing their first steps out from another's shadow.

Operations Manager: Engineering department. The operations manager manages and oversees all technical operations aboard or involving the ship, normally from the operations station on the bridge, or in conjunction with the chief engineer (on smaller ships, one officer may fill both roles). This often entails taking on the duties of a science officer, if there is no dedicated science officer in the senior staff.

In solo mode, giving your character this assignment will facilitate stories featuring a close-up on iconic *Star Trek* elements: discoveries found from sensor sweeps, mysterious computer malfunctions, and the operation of holodecks, transporters, the main deflector, and other classic technology found on Starfleet vessels.

Flight Controller or Helmsman: Conn department only. Not a typical senior staff role, some captains, particularly those operating in uncharted space, choose the most senior helmsman or flight control officer to serve as senior staff as well.

In solo mode, giving your character this assignment will facilitate classic "ace pilot" stories, and chronicles of young officers taking their first steps in a promising career.

Chief Engineer: Engineering department only. The chief engineer is responsible for ensuring that the ship remains operational and functional and commands the engineering department.

In solo mode, giving your character this assignment will facilitate "hard" science fiction stories of technological advancements and dramatic portrayals of a devoted team called to make great sacrifices to keep the vessel operating.

Chief of Security: Security department only.

The chief of security oversees the ship's security department and is responsible for ensuring the safety of the ship and crew during missions, for the investigation of disciplinary and criminal matters, and for overseeing the protection of important persons aboard the ship. On many ships, the chief of security operates from the tactical station on the bridge.



In solo mode, giving your character this assignment will facilitate stories full of action, espionage, and conflicts both great and small. Your character might be tasked with repelling a boarding party, solving a whodunit, or surviving an expedition into a hostile environment.

Chief Medical Officer: Medical department only.

The chief medical officer, also known as ship's surgeon, or ship's doctor, is responsible for the health and well-being of the crew and other persons aboard the ship and leads the ship's medical department. A chief medical officer can order, and countermand the orders of, senior officers where matters of that officer's health are concerned.

In solo mode, giving your character this assignment will facilitate *Star Trek*-infused medical dramas and the exploration of alien biology.

Science Officer: Science department only. A science officer is responsible for advising the commanding officer of all matters scientific, providing hypotheses in matters concerning the unknown. Not all ships have a dedicated science officer within the senior staff, often having the operations manager take on these duties.

In solo mode, giving your character this assignment will facilitate classic science fiction stories of discovery, wonder, the pursuit of truth, and of sentience finding its footing in the cosmos.

Ship's Counselor: Medical department only. On larger ships and starbases, it's common to have personnel dedicated to the mental well-being of the crew. Some captains regard them as valuable advisors, as their training covers both culture and psychology, making them exceptionally good at reading the moods and intentions of others.

In solo mode, giving your character this assignment can facilitate stories of intense character study, following personal growth and a pursuit of deeper understanding. Your counselor might be a critical advisor to a high-powered captain, an ear for the personal drama of an entire starship, or an essential ally to a poorly-understood alien society.

Communications Officer: Communications officers are typically skilled in linguistics and cryptography and aided by advanced translation and decryption technologies. They are thus valuable during encounters with both new cultures and with hostile ones.

In solo play, giving your character this assignment will facilitate stories of contact and connection, placing them on the front lines of alien contact, in the thick of deciphering archaeological mysteries, and in a critical role behind the scenes of tense political dramas.

ENLISTED PERSONNEL

In *Captain's Log*, you may choose to tell a story of an enlisted character instead of a commissioned officer, shining a light on a different side of Starfleet service than commonly seen in *Star Trek* media.

Enlisted characters may follow the lifepath, with a few minor changes – your character will not have attended Starfleet Academy, but instead have received their training elsewhere, and cannot select Command as their track during that stage. Your character would not receive a commanding officer or executive officer assignment.

Enlisted personnel have the following ranks:

- Master chief petty officer/master chief specialist
- Senior chief petty officer/senior chief specialist
- Chief petty officer/chief specialist
- Petty officer/specialist/yeoman (1st class, 2nd class, or 3rd class)
- Crewman (1st class, 2nd class, or 3rd class) ■

03.204

RANK

Once the character's role has been determined, you should determine their rank, unless you are creating a civilian character or a character in a non-militaristic organization. A character can be of any rank, though there are a few restrictions in specific circumstances. The choice made in Step Five: Career may limit which ranks you may choose from. Starfleet's officer ranks are as follows:

- **Captain:** The most common rank for commanding officers of Starfleet vessels.
- **Commander:** This is the lowest rank that the commanding officer of a vessel may have.
- **Lieutenant Commander**
- **Lieutenant**
- **Lieutenant (junior grade):** This is the lowest rank that may be taken by any character fulfilling the assignment of executive officer, chief engineer, chief of security, or chief medical officer, as those assignments are only available to experienced personnel.
- **Ensign:** This is the lowest rank available to any officer.

PRONOUNS

Write your character's pronouns on your character sheet. These pronouns help Starfleet personnel – and the other players in co-operative and guided modes – to use the proper address for transgender individuals like Gray Tal, non-binary officers like his partner Adira, individuals with names which diverge from gender-specific traditions like Michael Burnham, officers from cultures whose naming conventions are not widely known, and representatives of diverse civilizations among the stars with no gender or more complex gender conceptions than the humanoids with whom we're most familiar.

Once these final details have been resolved, your character's profile is complete! Head to *Chapter 4* to build your character's starship or space station, or proceed to *Chapter 5* to learn the rules of *Captain's Log* and start your first mission.

CREATION IN PLAY

*“The only person you’re truly competing against...
is yourself.”*

— CAPT. JEAN-LUC PICARD

ALTERNATIVE CHARACTER CREATION

INSTEAD OF DEFINING A SPECIFIC LIFEPATH FOR your character before playing *Captain’s Log*, you may choose to create your character while playing the game. You will choose a few details up front and leave many others undefined, so that they can be determined during play itself, revealing your character through their actions in the same way that their capabilities might be introduced to an audience watching a TV show or movie over the course of a season or several seasons.

This method uses the following steps:

1. Choose your character’s rank and assignment.
2. Assign your character’s attributes.
3. Choose your character’s species, name, and pronouns.
4. Assign two of your character’s disciplines.
5. Choose a single value.
6. Begin play!

Choose Your Character’s Rank and Assignment

First and foremost, you should determine the assignment you intend the character to fill within the group and aboard the ship. This is the same as choosing your character’s assignment at the end of lifepath creation (page 130), only the rest of the character’s details have not yet been determined. Instead, the character will be created to fill that assignment, rather than choosing an assignment once the character has been completed.

Give your character a rank that makes sense for the assignment, using the guidance on page 132.

You should also determine the character’s department at this stage, picking from one of the six disciplines.



Assign Your Character's Attributes

Assign the following ratings to the character's attributes, in any order:

10, 10, 9, 9, 8, 7

Choose Your Character's Species, Name, and Pronouns

Choose your character's species from the lists on page 93-94. Increase attributes as described or add +1 to any three attributes you wish.

Choose your character's name and the pronouns they use.

Assign the Character's Disciplines

Assign a 4 or 5 to the discipline matching your character's chosen department.

Choose a second discipline and assign it a rating based on the choice you made above: if the department discipline is a 5, then the second discipline is a 3, but if the department discipline is a 4, then the second discipline will be a 4 as well.

Leave the other four disciplines blank at this stage.

Choose a Single Value

Write a single value for your character, reflecting the basic concept you have for them. To select a random value, roll on the Value Probability Matrix on page 90.

Begin Play!

At this stage, your character should have their assignment, their species, a full range of attributes, two of their six disciplines, and a single value.

During play, fill in your character's remaining elements as follows:

- **VALUES:** You may add a new value (up to a total of 4) at any time and use or challenge it in a task.
- **DISCIPLINES:** When attempting a task, you may assign a rating to a blank discipline, giving it one of the following ratings: 3, 2, 2, or 1. Each of those ratings may only be used once.
- **FOCUSES:** When attempting a task, you may add a new focus (up to a total of 6) and use it in the task.

***Example:** Monique has decided to use the creation-in-play method for her character Captain T'Kal, a promising young Vulcan captain beginning her first commission. She fills in T'Kal's attributes, assigning a rating of 10 to her Presence Attribute, and another 10, 9, 9, 8, and 7 to the rest. She adds her Vulcan species attribute bonuses to these, adding a +1 each to Control, Fitness, and Reason. Having chosen her character's assignment, species, attributes, name, and pronouns, she fills in a 5 for T'Kal's Command discipline, which matches her track at the Academy and which she will rely on heavily. She assigns a 3 to her Security discipline and leaves the rest blank. She chooses a single value: "Infinite Diversity in Infinite Combinations," and begins play.*

During her first mission, negotiations with a Klingon delegation become tense. T'Kal suddenly breaks into song, treating the dignitaries to her interpretation of a traditional Klingon ballad. Monique adds a focus of Klingon Culture to T'Kal, and reasons that this subject was important to her character due to her family's history in past conflicts with the Klingon Empire. With the benefits of her newly-revealed focus, she is successful at her task: the dignitaries are impressed, and negotiations take a turn for the better.

CHARACTER DEVELOPMENT

*"I know I've got something to offer.
I just need the chance to prove it."*

— NOG

A CHARACTER DEVELOPMENT

YOUR CHARACTER WILL NOT REMAIN UNCHANGED throughout their career. As they explore strange new worlds and seek out new life and new civilizations, they will be changed by what they learn and they will grow from their experiences. The adversity your character overcomes and the challenges they confront will invariably shape them.

Character development in *Captain's Log* occurs in milestones along an ever-evolving character arc. Some milestones will allow your character to shift their priorities, further developing some capabilities while focusing less on others. Major milestones on

their arc will add net new capabilities and priorities, preparing your character for even more challenging situations as they grow.

Milestones can also be used to change and enhance your ship and crew. When making such changes in cooperative or guided play, these changes should be discussed with the entire group. They belong to everyone, so everyone should have a say.

Focuses and Values Can Change

A significant way to track the evolution of your character is by eventually changing focuses and values. The focuses and values that your select during initial character creation are not set in stone. Characters evolve and change. They learn new skills and new life lessons. Use focuses and values to reflect your character's expertise and ever-changing viewpoint on life.

At the end of each mission, characters get a chance to swap out one focus for another. Also, game mechanics encourage you to challenge your character's values. Once a value is challenged, it should be crossed out and replaced with a new or altered value. This represents how your character faces adversities and how such adversities change their perspective on the universe.

THE JOYS OF CHARACTER DEVELOPMENT

It may take a few missions for your character to be fully fleshed out. Do not feel like you must jam every detail about the character into your first mission. In television and movies, the viewer gets to gradually know the character as they develop in a story. The same will go for your captain. You might find yourself pleasantly surprised with things you learn about them as you use your imagination and probability matrixes to fill in the gaps. ■

03.401

Your character could be more seasoned – for best or for worse – after a series of missions and this should be reflected in their focuses and values.

Milestones

A milestone is a meaningful event in your character's life, a point at which you reexamine yourself and think about changes in response to what you've experienced. Milestones occur at the end of missions, though you may not always have a milestone at the end of every mission. Milestones are reserved for when significant character development has occurred. **You decide when your character earns a milestone.**

Milestones are connected to a character's values. They can sometimes be connected to mission types, which could sometimes be viewed as directives from Starfleet Command. Values and mission directives are what drive a character's actions, and a milestone is a significant point reached because of those actions. Has a value been challenged or changed? Was the mission successful or not? Milestones vary in significance. A lot depends on how much your life changed after the adventure.

Log Entries

To reach milestones and have your character grow, you should maintain a log. (You'll find a sample Log Entries Form in *Appendix V*, page 321, and additional guidance on how to write log entries in *Chapter 6*. The log is a record of your main character's adventures, and thus it serves as an accounting of the character's history in play. You gain milestones whenever you make a significant change to a value.

At the end of each adventure, create a brief description of the mission itself and how your character was involved. You might choose to identify the missions by their order (e.g., "1," "2," etc.), by an episodic shorthand (e.g., "S1E4" for "Season 1, Episode 4"), or by a short title (e.g., "Balance of Terror"). One or two sentences should be the most you need. Alongside this, note down which, if any, of your values you used or challenged.

Make your notes on the Log Entries Form. Include in the narration any values you may have used or challenged. Explain how the mission changed you, especially in the closing log.

***Example:** Lieutenant Baxter completes a mission, and Nathan notes down some details about the mission. "Engaged a band of Orion pirates who'd been raiding Federation border colonies. Created sensor ghosts to lure them into ambush." He then notes which values he used, noting that he used his first value, "Always Defend the Weak," positively, and used his third value, "Patient with the Unenlightened," negatively.*

In addition, if you challenged a value, you may rewrite that value. The new value should relate somehow to what it was before, and how the character's views have changed because of the situation that caused the challenge. It does not have to be a big difference – and often, it will not be – but the new value should demonstrate how the character's perspectives have shifted.

Reaching a Milestone

Finally, if you used or challenged any of your values during that adventure, you may also make an adjustment to your character. This is considered a milestone. This could also happen depending on if the mission profile was successfully accomplished or not. This is optional, but it allows characters to adjust and shift in small ways over time. You may do one of the following:

- **ADJUST ATTRIBUTES:** Reduce one attribute by 1 and increase another by 1. You may not increase an attribute to above 12, nor may you reduce an attribute to below 7.
- **ADJUST DISCIPLINES:** Reduce one discipline by 1 and increase another by 1. You can't increase any discipline to more than 5 in this way, nor can you reduce a discipline below 1.
- **SWAP A FOCUS:** Change a specialization by studying a different one. Choose one of your focuses and replace it with a different focus.

CHARACTER CONVERSION

“This is... just a form I borrowed. I could just as easily be someone or something else.”

— ODO

A FROM GAME TO GAME

LIKE MANY STARFLEET OFFICERS BEFORE THEM, your character may find themselves traveling between parallel dimensions: in this case, *Star Trek Adventures* and *Captain's Log*. You might wish to play on your own, chronicling the continuing story of a player character you portrayed in a *Star Trek Adventures* campaign. You might want to graduate an officer whose backstory you have told with *Captain's Log* to a wider play group. The good news is that character building in both systems is largely compatible, so long as you adjust to the slight differences in each game.

Going Solo

To carry a *Star Trek Adventures* character into the solitary or more open-ended group storytelling of *Captain's Log*, there is no modification required! Their attributes, disciplines, focuses, and values are all ready for play with the rules in this book. While other game elements of your character, such as their talents and equipment, will not be used by this game's rules, you may draw upon them as narrative inspiration for your storytelling.

However, if your character has a talent you feel is essential to their concept, you may replace a focus with a new one named after the talent or the type of activity it represents.

Joining a Crew

To bring a *Captain's Log* character into a *Star Trek Adventures* campaign, you can carry their attributes, disciplines, focuses, and values into the new game just as they are, but you will need to add a few elements to support the game's more detailed play:

- **TALENTS:** Choose four talents for which your character meets the requirements, and add them to your *Star Trek Adventures* character sheet.
- **ROLE:** You may wish to note the game benefits of your character's role on your character sheet.
- **STRESS:** Set your character's Stress equal to their Fitness attribute plus their Security discipline (and then modified by any applicable talent).
- **EQUIPMENT:** Add standard issue equipment to your character, including their uniform, communicator, tricorder, and sidearm (phaser type-1 or type-2 for security and senior officers). Discuss with your gamemaster whether your character would begin play with any other equipment.
- **RESISTANCE:** If your character's species, talents, or equipment confers Resistance, write its value on your character sheet.

- **STRESS BONUS:** Record the amount of Challenge Dice your character receives when making an unarmed strike or when using their sidearm. In each case, this is equal to the base damage of the attack plus your character's Security discipline.

Session Zero Point One

In either game system, when bringing a pre-existing character to a new table, a new group, and a new gamemaster, it's best to hold another Session 0 to build consensus about the new storyline, your character concept, and how they will fit together.


To help this discussion, note that the compatibility of characters between the two games makes it likely that your character's capabilities will be balanced within the new system. Even beyond your initial character creation, the benefits your character receives through their milestones and arcs in *Captain's Log* are equivalent to those of *Star Trek Adventures*. If your *Captain's Log* character has received increases in their attributes, disciplines,

number of focuses, or number of values, they will have earned these increases incrementally over the course of several missions, just like a *Star Trek Adventures* character.

Here are some questions which you may wish to discuss in this preparatory session:

- Is your character appropriate for the era and setting of the new story? If the new story takes place in a different time and place, how did your character get there?
- Is your character's story compatible with the background events of the new storyline? Are there any notable, non-canonical events in either storyline for which you might consider a "retcon"? Is your character a traveler from a parallel timeline?
- Does your character have any talents, equipment, or other rules-related elements which do not fit the new group's choices for play? Is any further balancing required?





CHAPTER 04.00

YOUR HOME AMONG THE STARS

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CREATING YOUR HOME

“I’m going to ask all of you to think back to the day when this ship was first launched. We were explorers then. When all this is over, when Earth is safe, I want you to get back to that job”

– CAPT. JONATHAN ARCHER

DESIGNING YOUR VESSEL

IN *STAR TREK* MEDIA, A STARSHIP OR STARBASE IS often a character. It has a unique feel, a personality, and a history. Each vessel is especially suited to serving certain activities, while finding itself more challenged at facilitating others.

You may already have in mind the type of vessel you want to command or serve upon. If so, see the ships listed on pages 143-165 and select one. Or you can roll on the Random Starship Probability Matrixes that begin on page 143. After your selection, feel

free to modify the vessel to suit your story. Whereas characters have focuses, starships have talents. You could also choose to pick talents you prefer, or even create new ones. A list of starship talents begins on page 170.

SELECTING YOUR STARSHIP

When selecting your ship, there are several questions you must answer. These questions will help you envision the story setting better, since captains spend a lot of time on the bridge of their ship.

WHY AREN'T THERE MORE STARSHIP DETAILS?

Captain's Log is a solo game that focuses on the narrative from the perspective of your character. As such, in this game the ship is a tool that enhances that narrative. You will notice mechanics that match this format. For instance, you will have opportunities to use your ship's **System + Department** statistics instead of your character's **Attributes + Disciplines** on certain task rolls. Likewise, traits and talents can be employed to highlight your specific vessel's distinct capabilities and mission profile.

For people who want more “crunch” out of their starship, feel free to explore ***Star Trek Adventures***. The core rulebook and the *Utopia Planitia Starfleet Sourcebook* provide a wealth of details on starships, including how to create and customize your own vessel.

For ***Captain's Log***, though, enjoy using your vessel as the amazing portable home and stage for your character's continuing missions. ■

04.101

CREATING YOUR STARSHIP

Review the following flowchart to help envision the six-step starship/station creation process.

1

**ROLL OR SELECT
AN ERA**

2

**ROLL OR SELECT
A SHIP CLASS**

3

ASSIGN TRAIT BY POLITY
(e.g., "Federation Starship")

4

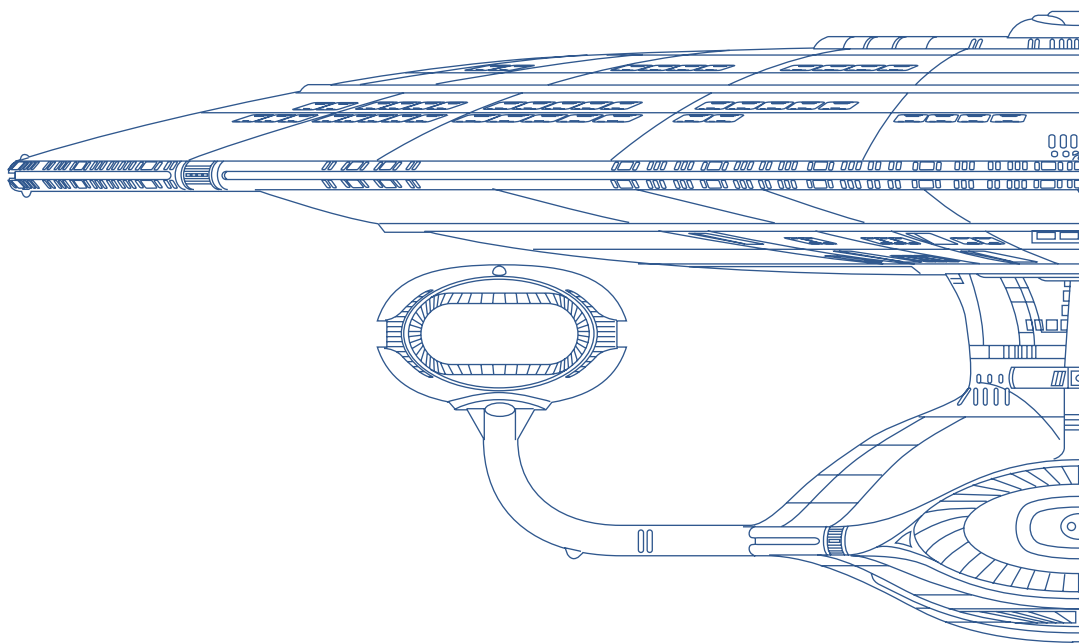
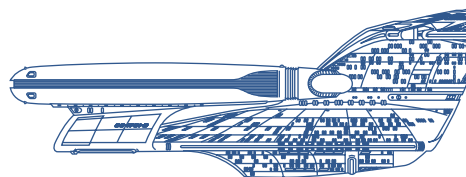
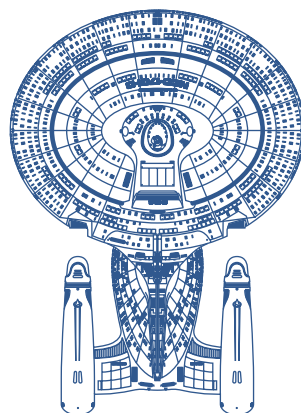
CONSIDER A UNIQUE TRAIT
(e.g., "Flagship")

5

**CHOOSE A NUMBER OF SHIP
TALENTS EQUAL TO SCALE**

6

ASSIGN NAME AND REGISTRY
(e.g., *U.S.S. Enterprise*, NCC-1701)



CHOOSE ERA

SIX BROAD ERAS OF PLAY ARE AVAILABLE IN THE *Star Trek* franchise and *Captain's Log*. Each era of play includes vessels that were produced and implemented during those times. Most ships have a limited amount of time that they see service based on how adaptable they are, but in general, ships are in active service for about a century before they are phased out for newer, more advanced models.

RANDOM STARSHIPS BY ERA

You may select the era and starship of your preference, or you may roll on the Random Era Matrix, then the subsequent era matrix, to select a starship. If you prefer to play in a particular era, for example, *The Next Generation* era, go directly to that matrix and roll a random class of starship if you don't want to select a specific starship. Sometimes Starfleet officers don't get to pick which ship they serve on.

Starship statistics, including most common talents, are listed later in this chapter, starting on page 170. Of course, feel free to modify your vessel to suit your playing style and campaign.

RANDOM ERA MATRIX

d20	Random Era
1-4	<i>Enterprise</i>
5-9	<i>Discovery</i> , <i>Strange New Worlds</i> , <i>Star Trek</i> , <i>The Animated Series</i>
10-14	<i>The Next Generation</i> , <i>Deep Space Nine</i> , <i>Voyager</i> , <i>Lower Decks</i>
15-18	<i>Picard</i> , <i>Prodigy</i>
19-20	<i>Discovery</i> (32nd century)

These dates are just guide points as it is entirely possible for a prototype ship to appear before the dates or a heavily refit ship to exist after them. Be creative explaining why your ship is more or less advanced than others of its era.

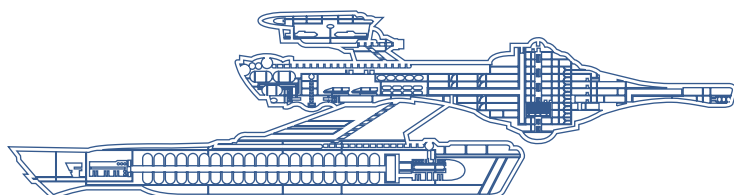
Example: U.S.S. *Discovery* was thrust far into the future wherein its class was far behind the times except for her spore drive and the sentient artificial intelligence integrated into the computer core.

ERAS OF PLAY

This list can be used for quick reference during ship creation. The list includes several ships that were used during each era. Refer to pages 144-165 for more vessels for each era of play.

- **2063–2199:** J-class Freighter, Warp Delta, *Daedalus* class, *Intrepid* class, NX class
- **2200–2299:** *Engle* class, *Nimitz* class, *Constitution* class, *Crossfield* class, *Miranda* class, *Excelsior* class
- **2300–2379:** *Galaxy* class, *Intrepid* class, *Defiant* class, *Ambassador* class, *Nova* class, *Luna* class
- **2380–2399:** *Parliament* class, *Vesta* class, *Inquiry* class, *California* class
- **2400–2410:** *Ross* class, *Reliant* class, *Sutherland* class, *Gagarin* class, *Pathfinder* class
- **3100+:** *Eisenberg* class, *Kirk* class, *Angelou* class, *Janeway* class, *Friendship* class. ■

04.102



GENERATING A RANDOM STARSHIP

“Well, this is a new ship, but she’s got the right name. Now you remember that, you hear?”

– ADMIRAL LEONARD MCCOY

ROLL OR SELECT A SHIP CLASS

YOU CAN ROLL ON THE FOLLOWING MATRIXES TO create your starship. You may also already have in mind the type of ship you want to captain. In that case, select the ship from the list. Its scale, system ranks, and department ranks are listed in this chapter beginning on page 144. Of course, you should feel free to design your own ship if you like.

WHAT IF YOU DON'T WANT A FEDERATION SHIP?

You may have noticed that the collection of starship options available in *Captain's Log* is not an exhaustive list of every ship from every polity seen in *Star Trek*. It would be impossible to contain every vessel ever seen on screen in a comprehensive digest. As such, you may modify any of the ship block stats provided herein to represent vessels from different polities like Klingons, Romulans, Cardassians, Gorn, or Pakleds. Use a combination of talents provided on pages 170-173 or make up new talents that fit your narrative. ■

04.201

d20	Enterprise Era
1-4	<i>Daedalus</i>
5-8	<i>Intrepid</i>
9-12	<i>J/Y-class</i>
13-16	NX
17-20	Warp Delta

d20	The Original Series Era
1	<i>Antares</i>
2	<i>Archer</i>
3	<i>Cardenas</i>
4	<i>Constellation</i>
5	<i>Constitution</i>
6	<i>Crossfield</i>
7	<i>Engle</i>
8	<i>Excelsior</i>
9	<i>Hiawatha</i>
10	<i>Hoover</i>
11	<i>Magee</i>
12	<i>Malachowski</i>
13	<i>Miranda</i>
14	<i>Nimitz</i>
15	<i>Oberth</i>
16	<i>Scout type</i>

d20	The Original Series Era
17	<i>Shepard</i>
18	<i>Soyuz</i>
19	<i>Sydney</i>
20	<i>Walker</i>

d20	The Next Generation Era
1	<i>Akira</i>
2	<i>Ambassador</i>
3	<i>Challenger</i>
4	<i>Cheyenne</i>
5	<i>Defiant</i>
6-7	<i>Freedom</i>
8	<i>Galaxy</i>
9	<i>Intrepid</i>
10	<i>Nebula</i>
11	<i>New Orleans</i>
12	<i>Niagara</i>
13	<i>Norway</i>
14	<i>Nova</i>
15	<i>Olympic</i>
16	<i>Raven</i>
17	<i>Saber</i>
18-19	<i>Springfield</i>
20	<i>Steamrunner</i>

d20	Picard Era
1-2	<i>Gagarin</i>
3-5	<i>Inquiry</i>
6	<i>Luna</i>
7	<i>Odyssey</i>
8-11	<i>Pathfinder</i>
12-13	<i>Prometheus</i>
14-15	<i>Reliant</i>
16-17	<i>Ross</i>
18	<i>Sovereign</i>
19	<i>Sutherland</i>
20	<i>Vesta</i>

d20	Discovery (32nd Century) Era
1-4	<i>Angelou</i>
5-8	<i>Eisenberg</i>
9-12	<i>Friendship</i>
13-16	<i>Janeway</i>
17-20	<i>Kirk</i>

The following is a sample list of starships. Once your ship is selected, refer to this section to review the vessel description, traits, systems, departments, and Scale.

Please note that the images provided are representative of the class and are not to scale with each other.

ENTERPRISE ERA

Daedalus Class

The *Daedalus* class served Starfleet as its primary patrol, colony support, and exploration craft prior to the introduction of the *NX* class. The success of this class during the Earth-Romulan War, and its amazing adaptability, meant that it would continue to serve actively in Starfleet into the mid-23rd century, and in civilian support roles into the late 24th century.

TRAITS: United Earth
/ Federation Starship



SYSTEMS

COMMS	07	ENGINES	07	STRUCTURE	10
COMPUTERS	07	SENSORS	08	WEAPONS	10

DEPARTMENTS

COMMAND	02	SECURITY	01	SCIENCE	04
CONN	02	ENGINEERING	05	MEDICINE	02

SCALE: 3



Intrepid Class [22nd Century]

UESPA and Starfleet wished to utilize the technology developed for the *NX* class and fit it into a smaller and less resource-intensive spaceframe. Based on *NX* technology, the *Intrepid* spaceframe was still time- and resource-consuming to manufacture when compared to *Daedalus*-class vessels. The Earth-Romulan War turned what was quickly becoming an abandoned design into an indispensable vessel.

TRAIT: United Earth Starship



SYSTEMS

COMMS	06	ENGINES	07	STRUCTURE	05
COMPUTERS	05	SENSORS	06	WEAPONS	05

DEPARTMENTS

COMMAND	02	SECURITY	03	SCIENCE	03
CONN	03	ENGINEERING	02	MEDICINE	01

SCALE: 3



J-Class / Y-Class

UESPA needed a cargo hauler of its own, and the Y-class and its variants would solve many of the growing pains United Earth felt in the early years of the 22nd century. Easy to build and maintain, whole families would live and operate the vessels, often spending months or years between trade stops. The merchant families operating these vessels, known as "boomers," made each ship their own.

TRAITS: United Earth Starship, Civilian Starship



SYSTEMS

COMMS	05	ENGINES	06	STRUCTURE	08
COMPUTERS	05	SENSORS	07	WEAPONS	04

DEPARTMENTS

COMMAND	01	SECURITY	01	SCIENCE	01
CONN	03	ENGINEERING	04	MEDICINE	04

SCALE: 2



NX Class

The *NX* served United Earth's Starfleet during the Earth-Romulan War, but the complexity of the design and its high resource demand meant the vessels saw limited service after the war, being phased out of service as Starfleet combined technologies and vessels from all of its member fleets.

TRAITS: United Earth / Federation Starship, State of the Art



SYSTEMS

COMMS	06	ENGINES	06	STRUCTURE	06
COMPUTERS	06	SENSORS	06	WEAPONS	06

DEPARTMENTS

COMMAND	03	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	03	MEDICINE	02

SCALE: 3



WHAT ABOUT MY SHIP'S RESISTANCE, POWER, WEAPONS, AND SHIELDS?

For players used to *Star Trek Adventures*, the absence of a starship's Resistance, Power, and Shields might be quite noticeable. You will also notice that starships do not have attacks that utilize 6-sided dice to determine damage as in *Star Trek Adventures*.

Captain's Log plays along a different premise. The rules have been modified to make for a more narrative approach to ship actions and combat.

Just like the television shows do not keep a detailed account of the state of ship systems, *Captain's Log* encourages you to create the scenarios in which your starship acts or receives damage. Most ships come armed with weapons systems like torpedoes, phaser arrays, and such. *Chapter 5* outlines how starship combat occurs

in *Captain's Log*. This includes when and if your ship takes damage. Hits can be tracked and damage sustained using the ship combat system. Still, it is up to you to decide what impact ship-to-ship combat has on the outcome of battles. Various matrixes have been included in *Appendix III*, pages 308-310. These random matrixes can help you determine system damage, crew casualties, and repair time.

Some players may decide to make the rules more detailed, perhaps modifying the *Star Trek Adventures* rules to provide more detailed coverage of ship-to-ship battles. That is fine. The most important thing is that your imagination goes wild as you spin tales about battles in the cold of space, your starship's amazing technological achievements, and more! ■

04.202

Warp Delta Class

The Warp Delta class was a heavily armed and nimble vessel capable of holding off all but the most insistent of pirates. After the founding of the Federation, Warp Delta vessels were slowly relegated to patrols of the Sol system and Human colony systems until being retired from Starfleet in 2190.

TRAIT: United Earth Starship

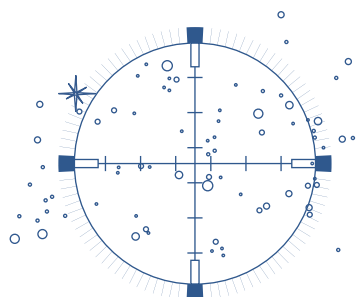
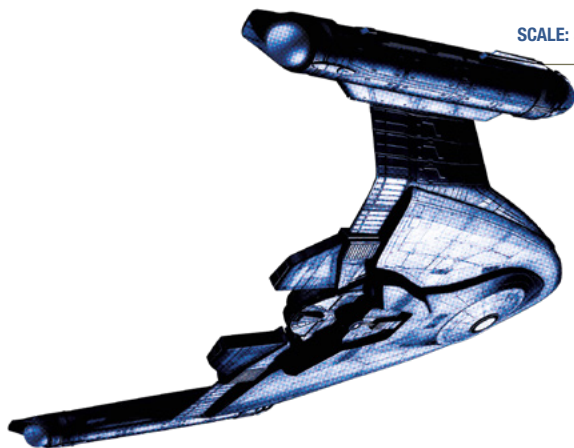
SYSTEMS

COMMS	06	ENGINES	06	STRUCTURE	05
COMPUTERS	05	SENSORS	06	WEAPONS	07

DEPARTMENTS

COMMAND	02	SECURITY	04	SCIENCE	01
CONN	03	ENGINEERING	03	MEDICINE	02

SCALE: 3



THE ORIGINAL SERIES ERA

Antares Class

Designed by a combined team from Copernicus Shipyards and the Consolidated Marine Yards, the *Antares*-class vessel would quickly become a common sight along the trade routes of the Federation and supporting fleet operations along its borders. Small and easy to maintain, even after its active service life came to an end in the early 24th century, *Antares*-class vessels would continue to see service in the civilian sector for decades more.

TRAIT: Federation Starship



SYSTEMS

COMMS	08	ENGINES	07	STRUCTURE	07
COMPUTERS	08	SENSORS	08	WEAPONS	06

DEPARTMENTS

COMMAND	01	SECURITY	01	SCIENCE	03
CONN	03	ENGINEERING	04	MEDICINE	03

SCALE: 2



Archer class

The *Archer* class was designed to be a next-generation pathfinder, intended for long-range scouting missions and for pushing the boundaries of the Federation out farther and faster than any other Starfleet ship class resulting from the *Archer*-class boasting some of the most advanced impulse drives and RCS thruster suites yet installed on a Starfleet vessel.

TRAIT: Federation Starship



SYSTEMS

COMMS	09	ENGINES	10	STRUCTURE	06
COMPUTERS	08	SENSORS	09	WEAPONS	06

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	04	ENGINEERING	02	MEDICINE	01

SCALE: 3



Cardenas Class

The *Cardenas* class became one of the more prestigious postings a person could gain in the early 23rd century. The speed that it was designed to utilize saw the vessel being dispatched to star systems along the Klingon and Romulan Neutral Zones for intercepts or chasing sensor shadows. If Starfleet needed a vessel to get to a deep space location quickly to observe a phenomenon, or if a first contact was needed and no other starship was in range, these vessels would become the first choice.

TRAIT: Federation Starship



SYSTEMS

COMMS	07	ENGINES	09	STRUCTURE	06
COMPUTERS	06	SENSORS	08	WEAPONS	07

DEPARTMENTS

COMMAND	02	SECURITY	03	SCIENCE	03
CONN	03	ENGINEERING	02	MEDICINE	01

SCALE: 4



Constellation Class

The *Constellation* class was developed in the mid 2280s as a response to both the increasing tension with the Klingon Empire and the difficulties in the development of the new transwarp system for *Excelsior*-class vessels. *Constellation*-class vessels were intended to be able to intercept incursions from the Empire at high warp speeds and survive until heavier reinforcements could arrive.

TRAIT: Federation Starship



Constitution Class

The *Constitution* class would become legendary across the Orion Spur due to its five-year missions, and go onto define Starfleet to many polities. After the initial block of vessels was completed and the first five-year missions were at an end, spaceframes were manufactured in other core world systems capable of handling the large spaceframe. The *Constitution* class would become the testbed for new technologies in the early 2270s that were developed out of the same classes' five-year missions and lessons learned from the brief war with the Klingon Empire.

TRAIT: Federation Starship



Crossfield Class

Designed and produced in secret, the *Crossfield* class was produced solely to test the theoretical "displacement-activated spore hub drive" developed by Doctors Paul Stamets and Justin Straal. The launch of *U.S.S. Crossfield* in 2255 was a success for starship research and development for Starfleet.

TRAITS: Federation Starship, Experimental



SYSTEMS

COMMS	10	ENGINES	11	STRUCTURE	09
COMPUTERS	09	SENSORS	11	WEAPONS	08

DEPARTMENTS

COMMAND	02	SECURITY	03	SCIENCE	02
CONN	04	ENGINEERING	02	MEDICINE	01

SCALE: 4



SYSTEMS

COMMS	08	ENGINES	08	STRUCTURE	07
COMPUTERS	08	SENSORS	08	WEAPONS	07

DEPARTMENTS

COMMAND	03	SECURITY	03	SCIENCE	03
CONN	02	ENGINEERING	02	MEDICINE	02

SCALE: 4



SYSTEMS

COMMS	07	ENGINES	08	STRUCTURE	08
COMPUTERS	08	SENSORS	08	WEAPONS	07

DEPARTMENTS

COMMAND	01	SECURITY	02	SCIENCE	04
CONN	02	ENGINEERING	04	MEDICINE	02

SCALE: 4



Engle Class

Fast classes of starships such as the *Cardenas* class were useful, but required large amounts of material to produce, as well as significant amounts of energy to maintain a stable warp field. The *Engle* class was smaller, and required a much smaller warp core to maintain high velocities and a stable field. This spaceframe was well-regarded by the crews that served aboard them, and their legacy with Starfleet Medical meant that the *Engle* class left service with many lives that would have been lost having fond memories of seeing their arrival in system.

TRAIT: Federation Starship



Excelsior Class

The "Great Experiment" was seen as a disaster after the complete failure of *Excelsior's* propulsion systems in 2285. After a total redesign was performed on nearly all ship's systems, the transwarp propulsion was replaced with standard warp propulsion. The replacement systems were highly modular, over-engineered, and made future improvements and modifications to the spaceframe a simple task at even the newest Federation member worlds.

TRAITS: Federation Starship, The Great Experiment



Hiawatha Class

Extraordinarily successful, the *Hiawatha* class was integral to Starfleet's response to a global outbreak of Saurian meningitis in 2238 and the Kzinti attack on Aamazzara in late 2239. The ease of construction and highly modular design would prove popular, and some member worlds began construction of merchant variants. The *Hiawatha* would continue active service in Starfleet through the end of the 23rd century, with new spaceframes ceasing production in 2303.

TRAIT: Federation Starship



SYSTEMS

COMMS	08	ENGINES	10	STRUCTURE	06
COMPUTERS	08	SENSORS	07	WEAPONS	06

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	02
CONN	03	ENGINEERING	02	MEDICINE	04

SCALE: 3



SYSTEMS

COMMS	08	ENGINES	10	STRUCTURE	09
COMPUTERS	08	SENSORS	10	WEAPONS	08

DEPARTMENTS

COMMAND	04	SECURITY	02	SCIENCE	02
CONN	01	ENGINEERING	04	MEDICINE	02

SCALE: 5



SYSTEMS

COMMS	08	ENGINES	06	STRUCTURE	08
COMPUTERS	08	SENSORS	09	WEAPONS	05

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	01	MEDICINE	05

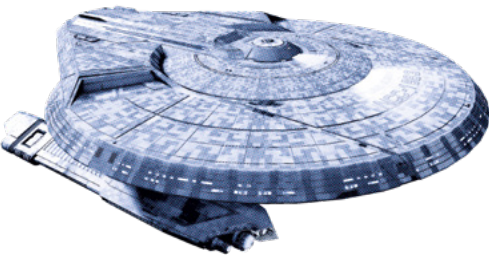
SCALE: 3



Hoover Class

The *Hoover*-class destroyer consisted of an elongated saucer section with a small underslung engineering and support section that supported two widely splayed warp nacelles. Over its decades of service, the *Hoover* class would become the spaceframe to test new technologies and engineering techniques, and their crews would by necessity become experts in their systems. By the late 2260s, the *Hoover* class became far more widely known for its versatility to the Starship Design Bureau than to the public as a symbol of Starfleet.

TRAIT: Federation Starship



Magee Class

The *Magee* class was an experiment in many ways, utilizing new warp coil repeaters that allowed the coils to have little to no mass between them to operate. Unlike many Starfleet vessels, the *Magee* class would see a longer active service in civilian use than in its original role. As the limitations of the design began to unfold, Starfleet began a demobilization project on all *Magee* hulls built and halted construction of new spaceframes by 2245.

TRAIT: Federation Starship



Malachowski Class

The *Malachowski*-class escort was designed alongside the Hoover class and benefited from many of the design elements that went into its sister class. *Malachowski*-class escorts were built in small numbers at shipyards around colony worlds, giving the class an almost-immediate widespread use. The shipyards at Mizar and the fleet yards in the Alpha Fornacis system produced the majority of these spaceframes for use along the Klingon Neutral Zone and for protecting trade routes near the new border with the Tzenkethi Coalition.

TRAIT:
Federation
Starship



SYSTEMS

COMMS	06	ENGINES	08	STRUCTURE	07
COMPUTERS	08	SENSORS	07	WEAPONS	08

DEPARTMENTS

COMMAND	01	SECURITY	03	SCIENCE	03
CONN	02	ENGINEERING	04	MEDICINE	02

SCALE: 4



SYSTEMS

COMMS	07	ENGINES	07	STRUCTURE	06
COMPUTERS	09	SENSORS	10	WEAPONS	05

DEPARTMENTS

COMMAND	02	SECURITY	01	SCIENCE	05
CONN	02	ENGINEERING	04	MEDICINE	02

SCALE: 3



SYSTEMS

COMMS	07	ENGINES	06	STRUCTURE	08
COMPUTERS	06	SENSORS	08	WEAPONS	10

DEPARTMENTS

COMMAND	02	SECURITY	05	SCIENCE	02
CONN	02	ENGINEERING	03	MEDICINE	01

SCALE: 3



Miranda Class

Starfleet had conceived the *Miranda* class as a dual-purpose patrol and combat vessel to counter the most advanced Klingon D7s seen coming out of the shipyards at Qo'noS. A radical redesign was proposed using the systems and design philosophy that was going into the new refit of the *Constitution*-class vessels, and in 2264 the *Miranda* was welcomed into the fleet as a multipurpose cruiser.

TRAIT: Federation Starship



SYSTEMS

COMMS	07	ENGINES	08	STRUCTURE	08
COMPUTERS	08	SENSORS	09	WEAPONS	08

DEPARTMENTS

COMMAND	03	SECURITY	02	SCIENCE	03
CONN	03	ENGINEERING	02	MEDICINE	02

SCALE: 4



Nimitz Class

Engineers at the New Berlin Shipyards around Luna dusted off design work from Operation Next Step decades previous that had proposed a large single-hulled starship with heavy weapon emplacements. Regardless of their complexity and resource use, *Nimitz*-class vessels were highly prized by commodores along the Klingon Neutral Zone, with many claiming that their size and firepower helped keep the peace with the Empire. These vessels would see extensive use in the brief Federation-Klingon War of the late 2250s.

TRAIT: Federation Starship



SYSTEMS

COMMS	10	ENGINES	07	STRUCTURE	07
COMPUTERS	07	SENSORS	07	WEAPONS	07

DEPARTMENTS

COMMAND	05	SECURITY	03	SCIENCE	03
CONN	01	ENGINEERING	01	MEDICINE	01

SCALE: 4



Oberth Class

Launched in 2269, the *Oberth* class was seen as a resounding success, but one that was short-lived. The rapid advancements in technology and engineering techniques for starship construction in the late 2290s meant the *Oberth* class became increasingly difficult to refit. *Oberth*-class vessels would more commonly be seen in operation by civilian organizations as research vessels, or the Advanced Starship Design Bureau as a test platform for experimental technologies.

TRAIT: Federation Starship



SYSTEMS

COMMS	08	ENGINES	08	STRUCTURE	07
COMPUTERS	09	SENSORS	09	WEAPONS	06

DEPARTMENTS

COMMAND	01	SECURITY	02	SCIENCE	04
CONN	03	ENGINEERING	03	MEDICINE	02

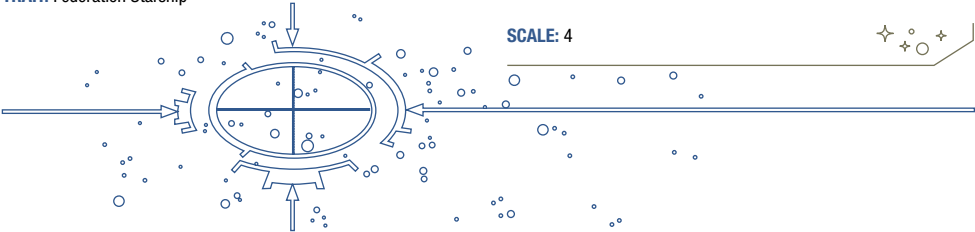
SCALE: 3



Scout type

The Scout type was designed in conjunction with the *Constitution*-class spaceframe, and benefitted from the research and development choices that went into improving her sister class. The class would become a highly successful short mission duration vessel. Like the *Constitution* class, the Scout type had the same saucer-like primary hull and “neck,” but instead of a secondary hull that allowed that legendary class to perform so well on its five-year missions, it connected to the vessel’s single large warp nacelle.

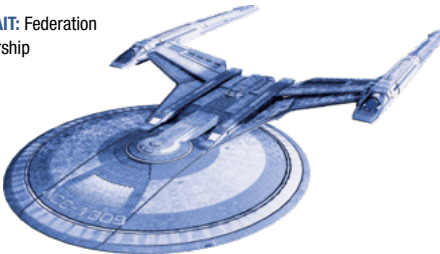
TRAIT: Federation Starship



Shepard Class

The *Shepard* class was developed alongside the *Walker* class during the initial phases of Operation Next Step. With the *Walker* class set to replace the aging *Daedalus* vessels, Starfleet understood that a more compact and lower-mass vessel would be useful to be able to build in greater numbers than the larger *Walker* class. While the end result was a ship that was longer than the *Walker* class, *Shepard*-class vessels were able to slip out of existing drydocks with ease.

TRAIT: Federation Starship



Soyuz Class

The *Soyuz* class was an impressive ship of war, but also one that could be used for Starfleet’s primary purpose of exploration. The spaceframe was typically assigned to border starbases for security purposes, or kept in active reserve status at member worlds near the borders of the Klingon or Romulan Empires in case of hostilities.

TRAIT: Federation Starship



SYSTEMS

COMMS	07	ENGINES	09	STRUCTURE	08
COMPUTERS	09	SENSORS	10	WEAPONS	06

DEPARTMENTS

COMMAND	02	SECURITY	01	SCIENCE	04
CONN	04	ENGINEERING	03	MEDICINE	02

SCALE: 4



SYSTEMS

COMMS	06	ENGINES	09	STRUCTURE	08
COMPUTERS	07	SENSORS	08	WEAPONS	07

DEPARTMENTS

COMMAND	02	SECURITY	03	SCIENCE	03
CONN	02	ENGINEERING	03	MEDICINE	02

SCALE: 3



SYSTEMS

COMMS	08	ENGINES	09	STRUCTURE	10
COMPUTERS	10	SENSORS	10	WEAPONS	10

DEPARTMENTS

COMMAND	02	SECURITY	04	SCIENCE	03
CONN	02	ENGINEERING	02	MEDICINE	02

SCALE: 4



Sydney Class

A new vessel was designed at the Luna Shipyards in the Sol system that could transport a large group of colonists along with their equipment and supplies. It was dubbed the *Sydney*-class transport, a boxy, angular, but highly effective and adaptable starship. In service with Starfleet in both its personnel and logistics branches, along with multiple civilian agencies beginning in 2279, it would continue to be used into the late 24th century in a multitude of configurations.

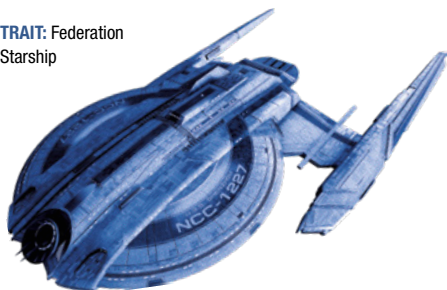
TRAIT:
Federation
Starship



Walker Class

United Earth began a program called "Operation Next Step," in which the *Walker* class was one of the first spaceframes developed. *U.S.S. Walker* would launch in late 2195 as a multirole explorer. These vessels were tasked with the same duties that later *Constitution*- and *Galaxy*-class vessels would become famous for, and they set the stage for the Federation to expand from barely twenty allied species to over seventy by the time the spaceframe retired from active service in 2265.

TRAIT: Federation
Starship



SYSTEMS

COMMS	09	ENGINES	09	STRUCTURE	10
COMPUTERS	07	SENSORS	09	WEAPONS	07

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	02
CONN	04	ENGINEERING	02	MEDICINE	03

SCALE: 4



SYSTEMS

COMMS	07	ENGINES	07	STRUCTURE	07
COMPUTERS	08	SENSORS	10	WEAPONS	06

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	03	MEDICINE	03

SCALE: 3



THE NEXT GENERATION ERA

Akira Class

Starfleet saw the need for a heavily armed and combat-capable starship that could perform patrol assignments and maintain a constant presence in a sector of space to provide support or direct action in combat assignments, but still be able to contribute to the primary goal of Starfleet in exploration and discovery. When updated with the latest technologies, the *Akira* class was so successful in its initial patrols that Starfleet immediately ordered the class into wide production.

TRAIT: Federation
Starship



SYSTEMS

COMMS	09	ENGINES	10	STRUCTURE	10
COMPUTERS	09	SENSORS	10	WEAPONS	11

DEPARTMENTS

COMMAND	03	SECURITY	04	SCIENCE	02
CONN	01	ENGINEERING	02	MEDICINE	03

SCALE: 5



Ambassador Class

The *Ambassador* class was developed and launched in 2335, becoming indispensable for exploration assignments by Starfleet. Many of the engineering techniques, design ideas, and technologies created for this starship would continue to be refined over the coming decades and become the basis for the *Galaxy* class.



TRAIT: Federation Starship

Challenger Class

The *Challenger* class was one of the first designs to use advanced warp field repeaters, and Starfleet quickly began to assign the spaceframe to exploration duties in regions of space where it was important to minimize subspace disturbance. These vessels were some of the first to demonstrate a lack of subspace damage at high warp velocities, and many systems and procedures developed for this class would assist in the design of later, more subspace-friendly designs.

TRAIT: Federation Starship



Cheyenne Class

The *Cheyenne* class was initially intended as a proof of concept, attempting to bring the aging *Constellation*-class starship into the 24th century. The new starship was surprisingly versatile, so much so that at first Starfleet ordered three produced to act as high-speed couriers to move between Human colonies in the core worlds region of the Federation.

TRAIT: Federation Starship



SYSTEMS

COMMS	09	ENGINES	09	STRUCTURE	10
COMPUTERS	10	SENSORS	11	WEAPONS	09

DEPARTMENTS

COMMAND	03	SECURITY	02	SCIENCE	03
CONN	03	ENGINEERING	02	MEDICINE	02

SCALE: 5



SYSTEMS

COMMS	08	ENGINES	12	STRUCTURE	09
COMPUTERS	10	SENSORS	11	WEAPONS	08

DEPARTMENTS

COMMAND	01	SECURITY	02	SCIENCE	03
CONN	03	ENGINEERING	04	MEDICINE	02

SCALE: 4



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	09
COMPUTERS	10	SENSORS	09	WEAPONS	09

DEPARTMENTS

COMMAND	01	SECURITY	02	SCIENCE	02
CONN	04	ENGINEERING	04	MEDICINE	02

SCALE: 4



Defiant Class

As Starfleet had little experience in designing a warship from the ground up, the development of the *Defiant* class began before the destruction of the fleet at Wolf 359 by the Borg in 2367, and wouldn't see the construction of the first spaceframe until 2371 – and only then after delays and massive redesigns, as new technology was developed to fight the Borg.

TRAIT: Federation
Starship



Freedom Class

The *Freedom* class would see extensive use during the Dominion War and later inside the remnants of the Romulan Star Empire after the supernova that caused that polity to collapse. The majority of these vessels serve in the Andorian and Tellar Prime Fleets, but those in Starfleet service are expected to remain active until at least 2450.

TRAIT: Federation
Starship



Galaxy Class

The *Galaxy* class was designed to surpass any exploration and science vessel ever developed by Starfleet, including the most advanced technologies of the 2350s. This spaceframe also represented a totally new philosophy for crew mental well-being on long duration, deep space assignments, as it saw Starfleet providing facilities and living quarters for civilian dependents and volunteers.

TRAIT: Federation
Starship



SYSTEMS

COMMS	09	ENGINES	08	STRUCTURE	08
COMPUTERS	09	SENSORS	09	WEAPONS	13

DEPARTMENTS

COMMAND	02	SECURITY	05	SCIENCE	01
CONN	03	ENGINEERING	02	MEDICINE	02

SCALE: 3



SYSTEMS

COMMS	10	ENGINES	11	STRUCTURE	08
COMPUTERS	09	SENSORS	11	WEAPONS	10

DEPARTMENTS

COMMAND	03	SECURITY	03	SCIENCE	03
CONN	02	ENGINEERING	02	MEDICINE	01

SCALE: 4



SYSTEMS

COMMS	09	ENGINES	10	STRUCTURE	10
COMPUTERS	11	SENSORS	10	WEAPONS	10

DEPARTMENTS

COMMAND	03	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	02	MEDICINE	03

SCALE: 6



Intrepid Class

The *Intrepid* class was a symbol of the Federation Science Council's intent to have Starfleet return to its stated goals of exploration and science. The Dominion War would reduce the number of hulls constructed, but the end of the war – and the return of *U.S.S. Voyager* to Federation space in 2378 – meant renewed passion for this spaceframe.

TRAITS: Federation Starship,
Top of the Line (2370s)



Nebula Class

The initial design and production contracts for the *Nebula* class were awarded to Yoyodyne Propulsion Systems, the company ensuring that the best elements of the *Miranda* class were kept, such as the modularity of its systems. The *Nebula* would prove to be even more adaptable than the aging *Miranda*, but full-scale replacement of the older class would become impossible with the outbreak of the Dominion War.

TRAIT: Federation Starship



New Orleans Class

The *New Orleans*-class was considerably more compact than most vessels in service at the time, and its non-modular primary and secondary hulls made construction easier and took nearly a quarter the time to build compared to a *Nebula* class.

TRAIT: Federation Starship



SYSTEMS

COMMS	09	ENGINES	11	STRUCTURE	08
COMPUTERS	11	SENSORS	10	WEAPONS	08

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	04
CONN	04	ENGINEERING	02	MEDICINE	01

SCALE: 4



SYSTEMS

COMMS	11	ENGINES	10	STRUCTURE	09
COMPUTERS	11	SENSORS	08	WEAPONS	09

DEPARTMENTS

COMMAND	04	SECURITY	02	SCIENCE	02
CONN	01	ENGINEERING	04	MEDICINE	02

SCALE: 5



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	08
COMPUTERS	10	SENSORS	10	WEAPONS	09

DEPARTMENTS

COMMAND	02	SECURITY	01	SCIENCE	04
CONN	03	ENGINEERING	04	MEDICINE	02

SCALE: 4



Niagara Class

The *Niagara* class was so successful that Yoyodyne Propulsion systems of Proxima wished to produce the spaceframe in limited numbers. The *Niagara* class was never as widely produced as the older *Constellation*-class vessel, but Starfleet began to use the newer vessels in the same types of assignments, where speed was of the utmost priority.

TRAITS: Federation Starship, Cutting Edge (2358–2360)



Norway Class

Starfleet saw a lack of rapid medical and emergency responders and filled the need with the *Norway* class, a new design with a compact wedge-shaped hull and an engineering section located in the aft portion of the ship. The class had capabilities as a generalized cruiser as well, and Starfleet approved the design to be produced at all Federation shipyards.

TRAIT: Federation Starship



Nova Class

In the mid-24th century, Starfleet required a new science and exploration vessel that was small and easy to maintain but with the best sensor and scientific equipment possible in a small spaceframe. The *Nova* class would go on to be the inspiration for the *Intrepid* class, and lessons learned in its design would influence Starfleet designers for decades to come.

TRAIT: Federation Starship



SYSTEMS

COMMS	09	ENGINES	11	STRUCTURE	09
COMPUTERS	09	SENSORS	10	WEAPONS	09

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	04
CONN	03	ENGINEERING	02	MEDICINE	01

SCALE: 5



SYSTEMS

COMMS	09	ENGINES	10	STRUCTURE	10
COMPUTERS	09	SENSORS	11	WEAPONS	09

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	02
CONN	02	ENGINEERING	03	MEDICINE	04

SCALE: 4



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	08
COMPUTERS	10	SENSORS	10	WEAPONS	08

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	04
CONN	02	ENGINEERING	02	MEDICINE	03

SCALE: 3



Olympic Class

A vessel that was a non-combatant and solely used for humanitarian efforts could help diplomatically with neutral systems that were wavering between joining the Federation or other polities. The *Olympic* class, a new medical vessel, began limited production at various shipyards across the Federation in 2368, and immediately began to impact fleet operations during the height of the Dominion War and during the disasters of the following decades.

TRAITS: Federation Starship, Non-Combatant



Raven Type

The Federation Science Council wanted to have a vessel capable of housing scientists, students, and a limited number of dependents on deep space missions. They felt this kind of starship was needed as cutting-edge research stemming from exploration had become almost entirely the realm of Starfleet, and civilian scientists had a unique perspective on problems.

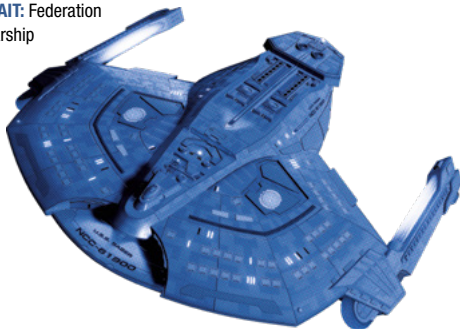
TRAIT: Federation Starship



Saber Class

Starfleet felt the need to design and produce a patrol vessel dedicated to maintaining a presence on the edges of Federation space to better respond to raiders and piracy, but one that could also perform basic survey duties. This hybrid vessel was the *Saber* class.

TRAIT: Federation Starship



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	09
COMPUTERS	11	SENSORS	11	WEAPONS	07

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	01	MEDICINE	05

SCALE: 4



SYSTEMS

COMMS	11	ENGINES	08	STRUCTURE	07
COMPUTERS	11	SENSORS	11	WEAPONS	05

DEPARTMENTS

COMMAND	02	SECURITY	01	SCIENCE	05
CONN	02	ENGINEERING	03	MEDICINE	03

SCALE: 2



SYSTEMS

COMMS	10	ENGINES	11	STRUCTURE	09
COMPUTERS	09	SENSORS	10	WEAPONS	09

DEPARTMENTS

COMMAND	02	SECURITY	04	SCIENCE	01
CONN	04	ENGINEERING	02	MEDICINE	02

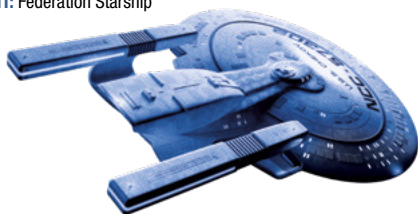
SCALE: 3



Springfield Class

The *Springfield* class was launched two years after the *Cheyenne* and proved to be a popular vessel for new member worlds to produce in the 2350s, often crewing them entirely with their own people in a similar manner to the *Constitutions* of the 23rd century.

TRAIT: Federation Starship



Steamrunner Class

Low-mass and fast, the *Steamrunner* class filled multiple roles in Starfleet, including light escort, interceptor, electronic warfare, and surveillance/intelligence. The design consisted of an angular saucer for a primary hull containing all vital systems, and a detached secondary hull that was suspended between the starship's two warp nacelles.

TRAIT:
Federation
Starship



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	08
COMPUTERS	10	SENSORS	12	WEAPONS	08

DEPARTMENTS

COMMAND	02	SECURITY	03	SCIENCE	03
CONN	02	ENGINEERING	03	MEDICINE	02

SCALE: 4



SYSTEMS

COMMS	09	ENGINES	11	STRUCTURE	09
COMPUTERS	09	SENSORS	10	WEAPONS	09

DEPARTMENTS

COMMAND	01	SECURITY	03	SCIENCE	03
CONN	03	ENGINEERING	03	MEDICINE	02

SCALE: 4



PICARD ERA

Gagarin Class

The *Gagarin*-class battlecruiser is one of several designs ordered by a Starfleet shedding its isolationism and preparing to face a new century of uncertainty.

TRAIT: Federation Starship



SYSTEMS

COMMS	09	ENGINES	12	STRUCTURE	09
COMPUTERS	09	SENSORS	10	WEAPONS	12

DEPARTMENTS

COMMAND	02	SECURITY	04	SCIENCE	01
CONN	03	ENGINEERING	03	MEDICINE	02

SCALE: 5



Inquiry Class

The success of the *Vesta* class had Starfleet attempting to build a more automated and adaptive spaceframe capable of using quantum slipstream, and to be as modular as the *Nebula* and *Luna* classes. It was determined that installing a QSD would require far too many crew members to operate, and instead focus was put upon improving the vessel's sustained cruising velocity. The Inquiry-class exploration cruiser was the result, and it began replacing *Miranda*-class vessels almost immediately.

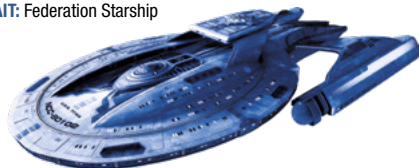
TRAIT: Federation Starship



Luna Class

With the design success of the *Intrepid* class, Starfleet immediately began the parallel development of a heavy explorer capable of all the same exploratory and scientific assignments of an *Intrepid* class, but with larger research facilities, more computer processing power, and longer mission duration. The *Luna* class exited its design phase eight months after her sister class.

TRAIT: Federation Starship



Odyssey Class

Following encounters with the massive starships fielded by the Borg, Dominion, and the Remans, Starfleet planners were concerned that the Federation's heavy cruisers were falling behind the curve on defensive and offensive capability. In response, the Admiralty decided to invest in an ambitious design program.

TRAIT: Federation Starship



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	10
COMPUTERS	10	SENSORS	11	WEAPONS	09

DEPARTMENTS

COMMAND	04	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	02	MEDICINE	02

SCALE: 5



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	08
COMPUTERS	10	SENSORS	12	WEAPONS	08

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	04
CONN	02	ENGINEERING	03	MEDICINE	02

SCALE: 5



SYSTEMS

COMMS	11	ENGINES	10	STRUCTURE	11
COMPUTERS	11	SENSORS	10	WEAPONS	10

DEPARTMENTS

COMMAND	03	SECURITY	04	SCIENCE	02
CONN	02	ENGINEERING	03	MEDICINE	02

SCALE: 7



SHIP IDIOSYNCRASIES

If you are struggling to come up with a fun, unique idiosyncrasy for your ship, roll a d20 and consult the following matrix. ■

d20	Ship Idiosyncrasy
1	When one of the turbolifts passes deck four, the lift's lights flicker.
2	When the ship accelerates past warp 4, artificial gravity cuts out for a microsecond.
3	One Jefferies tube always smells like ozone.
4	One replicator in the mess hall always fails to make frozen food and instead makes it a liquid.
5	The door chimes are an octave lower than typical.
6	The computer's voice responses randomly change gender.
7	Every hologram program references the number 47.
8	The ship's left nacelle is slightly brighter than its right.
9	Grav plating on deck two always peaks at 95% efficiency.
10	At full impulse, an audible harmonic is produced in the shuttlebay.
11	When not operating a full efficiency, the dilithium matrix glows a different color than usual.
12	The ship's computer's voice uses an unusual accent.
13	One turbolift plays elevator music from 20th century Earth.
14	The ship's main docking bay door doesn't quite open all the way.
15	When phasers are fired, the ship's hull produces a buzzing sound.
16	The inertial dampers field system overcompensates every now and then.
17	The ship's deflector field doesn't work against objects of a mass of exactly 7.2 kg.
18	When the ship's tractor beam is activated, the sonic showers stop working.
19	One of the secondary bridge stations has a control panel that blanks for a few seconds when shields are activated.
20	When the Bussard ramscoop is flushed, all the doors on deck three open and then close.

04.203

Pathfinder Class

While the turn of the 25th century has certainly seen a shift in new construction away from pure research ships into cruisers and escorts, the Admiralty continues to pursue ways to build versatile starships that are useful as defense platforms but also excel at research and exploration. The *Pathfinder* class is the result.

TRAITS: Federation
Starship



SYSTEMS

COMMS	09	ENGINES	11	STRUCTURE	09
COMPUTERS	11	SENSORS	11	WEAPONS	09

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	04
CONN	04	ENGINEERING	02	MEDICINE	01

SCALE: 4



SHIP SCALES

Here is a short list of some of the more common Starfleet spaceframes for each Scale. You may scour the web for pictures of your selected ship or pick up a guide like the *Utopia Planitia Starfleet Sourcebook* for more details.

- **Scale 2:** *Danube* class, *Captain's Yacht*, *Delta Flyer*

- **Scale 3:** *Defiant* class, *Saber* class, *NX* class, *Oberth* class, *Nova* class
- **Scale 4:** *Constitution* class, *Miranda* class, *Constellation* class, *Intrepid* class, *Olympic* class, *Prometheus* class
- **Scale 5:** *Excelsior* class, *Ambassador* class, *Nebula* class, *Luna* class, *Inquiry* class
- **Scale 6:** *Galaxy* class, *Sovereign* class ■

04.204

Prometheus Class

The *Prometheus* class was a drastic step away from conventional Starfleet designs of the late 24th century. It was a tactical combat vessel, similar to the *Defiant* class, but also able to operate independently in deep space for extended periods of time. The *Prometheus*-class vessels are highly effective warships, and Starfleet sees no reason to decommission the vessels in the near future.

TRAITS:
Federation
Starship,
Top of the Line
(2375–2380)



SYSTEMS

COMMS	09	ENGINES	10	STRUCTURE	10
COMPUTERS	09	SENSORS	09	WEAPONS	12

DEPARTMENTS

COMMAND	03	SECURITY	04	SCIENCE	02
CONN	01	ENGINEERING	03	MEDICINE	02

SCALE: 4



Reliant Class

The Admiralty needed a replacement that could serve as the backbone of Starfleet's logistical and operational support corps. Unlike the *Miranda*, which began life as a long-range cruiser and transitioned to logistical and support duties as it became outclassed by newer constructions, the *Reliant* was designed as a support ship from its inception.

TRAIT: Federation
Starship



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	10
COMPUTERS	10	SENSORS	10	WEAPONS	10

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	02
CONN	03	ENGINEERING	02	MEDICINE	04

SCALE: 4



Ross Class

The Ross-class exploration cruiser is an evolution of the large, long-range explorer-type vessel, building on the successes of its *Galaxy*-class predecessor. The *Ross* is a product of a variety of important advancements in Starfleet's tactical and computational systems that came about in the 2370s.

TRAIT: Federation
Starship



SYSTEMS

COMMS	10	ENGINES	11	STRUCTURE	10
COMPUTERS	10	SENSORS	10	WEAPONS	09

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	03	MEDICINE	03

SCALE: 6



Sovereign Class

The *Sovereign* class began development in 2368 after Starfleet Command felt that starships probing deep space would need to be better equipped to handle hostile and more technologically advanced powers such as the Borg. Rising tensions with the Dominion and Klingon Empire also rushed the development of this design.

TRAIT: Federation
Starship



SYSTEMS

COMMS	10	ENGINES	10	STRUCTURE	09
COMPUTERS	09	SENSORS	10	WEAPONS	10

DEPARTMENTS

COMMAND	04	SECURITY	03	SCIENCE	03
CONN	01	ENGINEERING	02	MEDICINE	02

SCALE: 6



Sutherland Class

The *Sutherland*-class research vessel is a long-range starship that is a medium exploration and survey cruiser, in the tradition of the *Miranda*, *Constellation*, and *Nebula* classes. It is a generational evolution from its *Nebula*-class predecessor and brings a selection of turn-of-the-century technologies to the long-range surveyor mission profile.

TRAITS: Federation
Starship



SYSTEMS

COMMS	11	ENGINES	10	STRUCTURE	10
COMPUTERS	11	SENSORS	14	WEAPONS	10

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	04	MEDICINE	02

SCALE: 5



Vesta Class

Production of the *Vesta* class had only begun to fully get underway when the Utopia Planitia Fleet Yards were destroyed around Mars in 2385, but other Federation ship-building concerns began to pick up the needed spaceframes by 2390. As of that date, Starfleet assigned a *Vesta* to explore outward from the Federation borders in each of the cardinal directions, going as far as their quantum slipstream drives can take them.

TRAITS:
Federation
Starship,
State of the Art
(2380s)



SYSTEMS

COMMS	10	ENGINES	12	STRUCTURE	09
COMPUTERS	12	SENSORS	10	WEAPONS	09

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	03	ENGINEERING	03	MEDICINE	02

SCALE: 6



DISCOVERY [32ND CENTURY] ERA

BEGINNING IN THE 28TH CENTURY, STARSHIPS were outfitted with Interstitial Multivector Trans-Computronics (IMT-C) technology. When a starship with this technology attempts a task, the ship rolls an additional d20 in addition to the usual two. Of these three dice, use the best two to resolve the task attempt. If the third die also scores a success, add an advantage, representing how the advanced technology is nearly certain in how data could be interpreted.

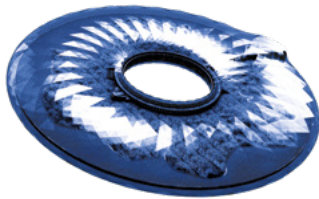
If the third die scores a complication, add a complication (in addition to any complications already rolled) to represent indecision and too many variables for the IMT-C system to handle.

While these numbers are lower than what you may have expected, the use of three dice offsets these lower **System + Department** statistics.

Angelou Class

Intended initially as deep space colonization ships, the *Angelou*-class vessels are designed around a large, enclosed biosphere capable of reproducing any number of planetary conditions found on the worlds of the Federation.

TRAITS:
Federation Starship,
IMT-C



SYSTEMS

COMMS	07	ENGINES	06	STRUCTURE	08
COMPUTERS	06	SENSORS	07	WEAPONS	06

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	02	ENGINEERING	03	MEDICINE	03

SCALE: 5



Eisenberg Class

The *Eisenberg* class is a vessel designed to improve the Federation's ability to project both diplomatic power and its martial strength when needed.

TRAITS: Federation
Starship,
IMT-C



SYSTEMS

COMMS	07	ENGINES	07	STRUCTURE	06
COMPUTERS	07	SENSORS	06	WEAPONS	06

DEPARTMENTS

COMMAND	04	SECURITY	02	SCIENCE	02
CONN	02	ENGINEERING	03	MEDICINE	02

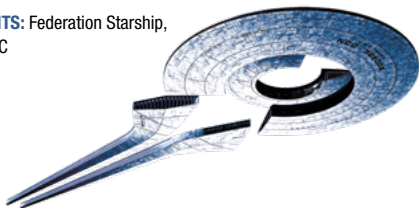
SCALE: 4



Friendship Class

Starfleet's multirole explorer and cruiser, intended to maintain the trade ways and keep communications open during the time of the Burn.

TRAITS: Federation Starship,
IMT-C



SYSTEMS

COMMS	06	ENGINES	07	STRUCTURE	06
COMPUTERS	06	SENSORS	07	WEAPONS	06

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	03
CONN	03	ENGINEERING	03	MEDICINE	02

SCALE: 4



Janeway Class

The new *Janeway* class is a state-of-the-art deep space explorer capable of utilizing advanced multi-vector slipstream propulsion, allowing it to be the first vessel to leave the Galaxy in an attempt to re-contact Federation colony and exploration vessels dispatched to the nearby Magellanic Clouds in the 28th century.

TRAITS: Federation Starship,
IMT-C



SYSTEMS

COMMS	07	ENGINES	07	STRUCTURE	06
COMPUTERS	06	SENSORS	08	WEAPONS	05

DEPARTMENTS

COMMAND	02	SECURITY	02	SCIENCE	04
CONN	02	ENGINEERING	03	MEDICINE	02

SCALE: 4



Kirk Class

Intended as the core of Starfleet battle squadrons, the *Kirk*-class battlecruiser has taken lessons from multiple polities' martial traditions that have been integrated into the 32nd century Federation.

TRAITS: Federation Starship,
IMT-C



SYSTEMS

COMMS	06	ENGINES	07	STRUCTURE	06
COMPUTERS	06	SENSORS	06	WEAPONS	08

DEPARTMENTS

COMMAND	03	SECURITY	03	SCIENCE	02
CONN	02	ENGINEERING	03	MEDICINE	02

SCALE: 4





WHAT IS YOUR SHIP'S BACKSTORY?

ONCE YOU HAVE CHOSEN YOUR SHIP, YOU SHOULD create a short backstory for it. When determining what battles the ship was a part of or events it participated in, consider the year it was commissioned and the year game is set. The major events your ship has seen adds to its mythos and prestige.

Ask questions like:

- Are you the first captain of this vessel?
- If not, who were its commanding officers before you? Did they leave their mark on the crew?
- What key battles has your vessel been involved in?
- Where was your vessel built?
- What makes your vessel stand out from others in its class?
- What is the farthest your ship has traveled?
- What are your favorite parts of the ship to visit? Why?
- What mementos decorate your office? What are their meanings and are they connected to the ship's story?
- What quirks does your vessel have? (See the **Ship Idiosyncrasies** matrix on page 161.)

A great way to show the ship's story is by using traits, which will be discussed in the next section. By determining the ship's backstory, characters can then narratively connect themselves to the ship and its history.

HOW BIG IS YOUR SHIP?

Captain's Log uses Scale to represent the size of a ship and how many people are needed to operate it. Use the concept of Scale to envision how big and hustling and bustling your vessel is. In addition, ship Scale is used to determine how many hits your starship can take before it is destroyed. *Chapter 5* provides details on how starship combat works.

Smaller Scale ships require much smaller crews than those with a larger Scale. A Scale 2 ship can usually be operated by a handful of officers, whereas Scale 5 and 6 ships can house up to a thousand passengers or more. This should give you an idea of how many crewmembers serve under your captain. (See **Ship Scales** on page 162.)

With size comes durability and adaptability. Because larger ships have so many more trained individuals, they have more ship talents than smaller ships. These talents can often make larger vessels more durable and efficient than smaller ones. You may want to include these facts in your narration of ship-to-ship battle.

WHAT DOES THE INTERIOR OF THE SHIP LOOK LIKE?

As one might imagine, being constrained to a few hundred meters of livable space within a starship for a prolonged period could drive anyone to feeling claustrophobic. Such is the case for individuals who opt out of planetary life to serve aboard a starship. Fortunately, ships have various interesting areas for spending one's time while on and off duty. Of course, the size of the ship dictates what may be available for exploration. Take time to familiarize yourself with the different sections of your spacefaring vessel. It is an embryo of protection from the harshness of space, a haven from certain and instantaneous death.

Players should have their characters routinely visit more areas than just the bridge, engineering, their duty station, or their private quarters. Game scenes are more interesting when character interactions take place in a variety of settings. It is common for department heads to tour the ship to visit personnel or conduct routine inspections. Therefore, create scenes in a variety of locations, perhaps tossing in a little technobabble to enhance the scene.

Many online and published sources provide deck-by-deck ship plans, too. These could prove useful as you imagine locations that your captain might frequent – their ready room, private quarters, mess hall, holodeck, engine room, bridge, etc.

SHIP TRAITS AND TALENTS

“Designing a starship isn’t just about warp cores and structural members, it’s about breathing life into a piece of beauty. Building a starship is an act of love.”

– LT. CMDR. MONTGOMERY SCOTT

You now should know your era and the type of ship you will be commanding. It is time to select your

traits and talents. And then the fun part – naming your soon-to-be legendary vessel.

A ASSIGN TRAIT BY POLITY

YOU MUST ASSIGN AT LEAST ONE TRAIT TO YOUR vessel at the beginning of play. This should be the polity from which the vessel hails. For example: Federation, Klingon, Romulan, Pakled, etc.

See the box “What If You Don’t Want a Federation Ship?” on page 143 to see how to use or adapt these statistics if you are choosing to play a captain of a different species and polity.

A CONSIDER A UNIQUE TRAIT

ASIDE FROM THE TYPICAL TRAIT THAT STATES WHAT polity to which your ship belongs, additional traits can be added that explain what the ship has been through. They can also highlight special features your vessel may possess.

Traits are qualities inherent to your starship that make it unique. Your starship might be a **Flagship**, making it more likely to carry a strong diplomatic message. It might feature **Aquatic Laboratories**, allowing it to conduct sea-based research more skillfully. Your starbase’s restaurants and bars might be **Always Glad You Came**, making it easier to entertain and impress dignitaries.

Example: Captain Jilel captains the U.S.S. Pioneer, an Intrepid-class vessel with the trait: *Landing Struts*. This means they can land the ship on a planet that they are visiting to negotiate peace between two warring factions. It is an Engines (11) + Conn (2) task to land Pioneer on the Class-M planet. He rolls 2 and 18. This means one success, so the landing works! He decides to spend his Momentum to create an advantage, hoping to make an impression. He rolls on the advantage table and scores an 11, Change of Heart. Apparently, the presence of such an agile and formidable Federation starship will sway the factions to give Captain Jilel special attention during this visit.



You may choose to delete or add other traits as mission types change. These are considered traits that could allow you to roll advantages (or complications) under certain circumstances. A vessel that is Outfitted for War might face difficulty in convincing an alien civilization to agree to peace. A starbase that is Humble might require extra work to prepare to host negotiations.

Example: Captain Sanada is entertaining Cardassian representatives aboard her vessel, the U.S.S. Castro Valley, a California-class vessel

with the trait of Second Contact Specialists. She is afraid negotiations regarding annexation of a newly discovered world will go poorly, but knows that her ship of second contact specialists may have an advantage with that trait. She decides to see if such is the case and rolls a 6 on the Advantages table, Helpful Species. Sanada is pleased when a local species one planet over begs the Cardassians to allow the Federation to have oversight over the system, promising the Cardassians access to 25% of their resources if they acquiesce.

SAMPLE SHIP TRAITS

Here is a short list of example traits and ships that could have them:

- **Legacy Vessel:** U.S.S. Enterprise, U.S.S. Voyager
- **Prototype:** U.S.S. Excelsior, U.S.S. Discovery, U.S.S. Prometheus
- **Flagship:** U.S.S. Enterprise
- **Temporally Displaced:** U.S.S. Bozeman, U.S.S. Discovery

- **Mission Pod:** All Luna-class and Nebula-class starships have a trait that reflects the mission pod they have installed.
- **Frankenstein Fleet:** U.S.S. Yeager
- **Non-combatant:** All Olympic-class ships
- **Warship:** U.S.S. Defiant, U.S.S. Prometheus
- **Renowned:** U.S.S. Defiant, U.S.S. Enterprise, U.S.S. Voyager
- **Borg Systems:** U.S.S. Voyager ■

04.301

CHOOSE STARSHIP TALENTS

BY NOW YOU HAVE CHOSEN WHAT TYPE OF VESSEL you command. Now it is time to decide on your talents. Each ship in *Captain's Log* can have a number of talents equal to its Scale. Some of these talents are inherent to the ship and are listed with the ship's common statistics. A full list of starship talents can be found starting on page 170. Talents represent the key details of your vessel and its crew that bear strong relevance to your stories. Like systems and departments, talents may be chosen in advance, or you can add them (up to their maximum) during play. Once it has reached its maximum number of talents, you may change your starship's talents through milestones, as described on page 175.

You may select your desired talents below, roll on the Random Starship Talents matrix on page 174, or get creative and invent your own. Once selected, treat these talents just like you treat character focuses.

If the ship has a talent that applies to the current task and you roll equal to or below the ship's department number, immediately roll on the Advantages matrix (page 268). That advantage is now activated and can be woven into the narrative.

***Example:** Captain Trask commands the U.S.S. Obelisk, a recon vessel patrolling the Badlands. One of the Obelisk's talents is High-Resolution Sensors. As such, any time Trask rolls a task with the ship to track enemy Maquis vessels, the talent can act as a focus, granting an advantage whenever he rolls equal or below the ship's department rank.*

Talents provide another narrative scope to your stories as your ship may have advantages in certain situations. Use these talents to create appropriate advantages or complications when Momentum or Threat is generated.

STARSHIPS CAN GENERATE ADVANTAGES

You will sometimes use your ship to make task rolls. In this case, the ship might generate momentum. Momentum can be used to create advantages. When

this occurs, you may roll on the **Advantages** matrix on page 268 or make up an advantage of your own creation. Narrate the story to explain how the ship was key to generating this advantage.

STARSHIPS CAN CAUSE COMPLICATIONS

A task roll on behalf of the ship might also generate Threat if a 20 is rolled. Threat can be used to create complications. When this occurs, you may roll on the **Complications** matrix on page 269 or make up a complication of your own creation. Narrate the story to explain how the complication affects the ship and crew.

STARSHIPS CAN HELP CHARACTERS SCORE ADVANTAGES

When playing a commanding officer in solo mode, you will likely roll for the starship as an independent character for many of the ship's actions, such as plotting a course, maneuvering through an asteroid field, or firing upon an attacker. The starship's statistics may be used any time your character's crew is acting on your behalf.

In a **cooperative** or **guided game**, you may be playing a character whose hands are often on the starship's controls – such as the flight controller going to warp, the operations manager running a sensor sweep, or the chief of security launching torpedoes at a Borg cube. In this case, use your own character sheet for many of these actions. However, the starship may still supply a benefit.

When your character takes on a task, the starship may assist in the following way:

- If your character has no applicable focus and one of a starship's talents would provide an advantage in this moment of the story, the talent becomes an applicable focus for the task. If you roll equal or below your character's discipline number, immediately roll on the **Advantages** table (page 268). That advantage is now activated and can be woven into the narrative.

List of Ship Talents

Below is a list of talents and their definitions. Remember you can always make more to suit your needs. In some cases, you will note that some technology is not available until later years. However, you may adapt these as you wish if it works better for your game. A matrix is provided on page 174 in the event you want to randomly roll for ship talents.

ABLATIVE ARMOR

The vessel's hull plating has an additional ablative layer that disintegrates slowly under extreme temperatures, such as those caused by energy weapons and torpedo blasts, dissipating the energy and protecting the ship. This plating is replaced periodically.

ABLATIVE FIELD PROJECTOR

25th Century or later

The ship's shield emitters are combined with an ablative field projector that allows its graviton field to be shared with another target in close range. Complications could mean shield failure or power loss to key systems.

ADAPTABLE ENERGY WEAPONS

24th Century or later

The ship's weapon delivery systems are enhanced by multiparticle emitters. These emitters allow for the ship's energy weapon capabilities to be modified when fired. This could create distinct advantages during a battle.

ADVANCED EMERGENCY CREW HOLOGRAMS

2380 onward

The starship has the entirety of its interior spaces and some critical areas on its exterior outfitted with holoemitters, allowing the computer to project simulated personnel during emergencies. They cannot operate away from the ship.

ADVANCED MEDICAL WARD/SICKBAY

The ship's medical ward or sickbay is well equipped, and larger than normal for a ship of this size.

ADVANCED RESEARCH FACILITIES

The vessel is equipped with additional laboratories and long-term research facilities, which allow the crew to study phenomena over a protracted period, and thus generate a wealth of useful information.

ADVANCED SENSOR SUITES

The vessel's sensors are among the most sophisticated and advanced available in the fleet.

ADVANCED SHIELDS

The vessel's shields are state-of-the-art, using developments that other cultures have not yet learned to overcome, or which simply provide greater protection for the same power expenditure.

ADVANCED TRANSPORTERS

24th Century or later

The ship is outfitted with dozens of transporter emitter array pads, allowing targeting scanners to lock on to their targets and destination more easily.

AUTOMATED DEFENSES

23rd Century or later

The ship's weapons systems can automatically lock on to a target and fire even if the crew is incapacitated or unavailable.

BACKUP EPS CONDUITS

The ship's power conduits have additional redundancies, which can be activated to reroute power more easily in case of emergency, keeping it from being lost when the ship is damaged.

CAPTAIN'S YACHT

The vessel has a single additional support craft, normally mounted in a dedicated port under the saucer section of the ship. These craft, larger than most shuttles, are often used for diplomatic missions and special excursions by the commanding officer and are often known as the Captain's Yacht.

CLOAKED MINES

Non-Federation vessels

The ship's mines are equipped with state-of-the-art cloaking technology, making them almost impossible to detect.

CLOAKING DEVICES AND POLITICS

The technology of cloaking devices has existed in some form or another since at least the 22nd century; the Romulan Star Empire used them to conceal minefields near Romulan-claimed space as early as 2152, and both the Klingons and the Romulans had stable, functional starship-mounted cloaking by the mid-23rd century. However, the Federation rarely employed cloaking prior to the 24th century, and was legally barred from developing or operating cloaking technology under the Treaty of Algeron in 2311, after a diplomatic incident with the Romulans.

While any ship can be fitted with a cloaking device, they are illegal in many places, and they are extremely rare outside of the Klingon Empire or Romulan Star Empire, mainly traded on the black market for large quantities of latinum and occasionally found in the hands of pirates, smugglers, or dubious entrepreneurs. Starfleet has occasionally made use of them, sometimes illicitly developing their own (as was the case with the *U.S.S. Pegasus*), or sometimes

operating one loaned from an ally (as was the case with the *U.S.S. Defiant*) under specific diplomatic conditions.

Cloaking technology, as a major strategic technology, advances quickly, and each passing century brings new improvements in the field, as well as corresponding advancements in sensor systems and scanning techniques used to detect cloaked vessels. This arms race means that a cloaking device designed more than a few decades ago is likely to be much easier to defeat than a state-of-the-art one.

You will determine whether such technology is fitting or appropriate for the game being played; a ship with an illegal cloak could be an interesting plot point in some games, but unsuitable in others. Further, if a cloaking device has a different technological base than the rest of the ship, integrating it could produce all manner of quirks, oddities, or even complications, as occurred from time to time with the *U.S.S. Defiant* and her Romulan-made cloaking device. ■

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CLOAKING DEVICE

Non-Federation vessels

The vessel has a device that allows it to vanish from sensors. While cloaked, the vessel cannot attempt any attacks, nor can it be the target of an attack unless the attacker finds some way of detecting the cloaked vessel. While cloaked, a vessel's shields are down.

COMMAND SHIP

The ship has command and control systems allowing it to coordinate easily with allies during a crisis.

DEDICATED SUBSPACE TRANSCIVER ARRAY

A starship with this talent has a section of its hull that slides away where a long, tether-like subspace transceiver array can be deployed to enhance the vessel's communication range and clarity, even at warp.

DELUXE GALLEY

The ship's mess hall is equipped with top-of-the-line food preparation systems as well as vast stores of non-replicated food.

DIPLOMATIC SUITES

The ship has numerous high-quality staterooms for hosting VIPs, as well as briefing rooms and other facilities that allow the ship to serve as a neutral ground for diplomatic summits, trade negotiations, and similar functions.

DUAL ENVIRONMENT

24th Century or later

The ship is outfitted with redundant system rooms that can be filled with gases or liquids that allow crew members requiring different atmospheric conditions to work side by side with the rest of the crew. In addition, passages that can be filled with

the necessary liquids or gases run parallel to all passages in the ship, allowing these crew members to move freely throughout.

ELECTRONIC WARFARE SYSTEMS

The ship's communications systems have been specially designed to intercept and disrupt enemy communications in battle.

EMERGENCY MEDICAL HOLOGRAM

2370 or later

The ship's sickbay is equipped with holoemitters and a state-of-the-art holographic doctor, able to assist medical personnel during emergencies. This character cannot go into any location not equipped with holoemitters.

EXTENSIVE SHUTTLEBAYS

The vessel's shuttlebays are large, well-supplied, and able to support a larger number of active shuttle missions simultaneously.

FAST TARGETING SYSTEMS

The ship's targeting systems can lock weapons on target much faster and more accurately than other ships of its class, giving it an edge in battle.

HIGH-RESOLUTION SENSORS

The vessel's sensors can gain large amounts of accurate data, though they are extremely sensitive.

HIGH-POWER TRACTOR BEAM

The ship's tractor beam systems channel far greater quantities of power and exert much more force on the target.

IMPROVED DAMAGE CONTROL

The ship has more efficient damage reporting systems, and better-trained teams of technicians, allowing the crew to respond more quickly to damage during a crisis.

IMPROVED HULL INTEGRITY

The ship's hull has been reinforced to hold together better under stress and damage.

IMPROVED IMPULSE DRIVE

The ship's Impulse drives are more powerful than on most ships, allowing the ship to accelerate much more quickly.

IMPROVED POWER SYSTEMS

The ship's power systems are extremely efficient, allowing power to be redirected and rerouted from different systems very quickly.

IMPROVED REACTION CONTROL SYSTEM

The ship's maneuvering thrusters operate with greater precision, allowing the ship to adjust its course more carefully.

IMPROVED SHIELD RECHARGE

The ship's deflector shields have redundant capacitors and emitter arrays that allow the shields to be recharged and replenished much more efficiently.

IMPROVED WARP DRIVE

The ship's warp drive is more efficient, capitalizing on improved field dynamics, better control of antimatter flow rates, or some other advancement that allows the ship to expend less energy when traveling at warp.

INDEPENDENT PHASER SUPPLY

The ship's phasers use an independent power supply, rather than drawing directly from the ship's other power sources.

MODULAR LABORATORIES

The ship has considerable numbers of empty, multi-purpose compartments that can be converted to laboratories as and when required.

MULTI-VECTOR ASSAULT MODE

The vessel can split apart into three distinct sections. Each section has the same systems and departments scores as the original fully integrated starship, but each individual section has less power than when the ship is integrated. Use this in narration to create interesting advantages or complications.

POINT DEFENSE SYSTEM

The ship is equipped with a system of small energy weapon emitters that operates independently from

the main weapons systems. When a torpedo targets the ship, these emitters start firing in the direction it is traveling from, potentially destroying it before it impacts the shields or the ship's hull. This system only works at subwarp speeds.

QUANTUM TORPEDOES

The vessel has been equipped with the latest in ship-to-ship munitions: quantum torpedoes. The ship has quantum torpedoes in addition to any other form of torpedo it carries.

RAPID-FIRE TORPEDO LAUNCHER

The vessel's torpedo launchers have been redesigned to allow the ship to fire multiple torpedoes much more quickly and accurately.

REGENERATIVE HULL

25th Century or later

The ship's hull is infused with reverse-engineered Borg nanite technology that seeks out and repairs the hull immediately when it is damaged, often preventing a breach before it can happen.

RUGGED DESIGN

The ship is designed with the frontier in mind, with a durable construction and easy access to critical systems that allow repairs to be made easily.

SAUCER SEPARATION

The ship is designed so that the saucer section can be separated from the engineering section, to operate as two distinct ships. Each section has the same Systems and Departments, as well as the same weapons. The saucer section, which contains the crew quarters and recreational areas, does not have the capacity to go to warp.

SECONDARY REACTORS

The ship has additional impulse and fusion reactors, that allow the ship to generate far greater quantities of energy.

SELF-REPLICATING MINES

2371 or later

The ship carries mines that are capable of replicating themselves over time, allowing for a more thorough spread filling the area they're deployed in. Note that Starfleet does not normally utilize mines.

SIPHONING SHIELDS

The vessel's shield emitters are connected to a network of particle siphons that capture some of the energy released when hit by an energy weapon, channeling it back into the shields.

SLIM SENSOR SILHOUETTE

This ship is designed to present a minimal sensor return to a searching ship's sensors through advanced hull plating, jamming, and passive subspace baffles.

TACHYON DETECTION FIELD

25th Century or later

The ship is equipped with a field generator that projects a cloud of tachyons around it. While the field is active, the ship is notified of any cloaked vessels that are within or pass into close range.

VARIABLE GEOMETRY WARP FIELD

An extension of the variable pitch warp nacelles seen on the Intrepid-class and the warp vector technology found on many Vulcan-designed starships, a ship with a variable geometry warp field can adjust its subspace field in highly turbulent spacetime and can continue to provide propulsive force even then.

VERSATILE TRACTOR BEAM

25th Century or later

The ship has exotic particle emitters integrated with its tractor beam system. With a few simple adjustments, the tractor beam can become even more useful against ships trapped within. The tractor beam can even deplete energy from a vessel trapped in its field.

WORMHOLE RELAY SYSTEM

2371 or later

The ship has an additional sensor system outfitted with high-energy transceivers, verteron sensors, and neutrino sensors. These sensors, combined with field-generation devices, allow the ship to send and receive data streams through wormholes.

STARSHIP TALENT MATRIX

To generate a random ship talent, pick one of the three matrixes below or roll a d20 (1-7 common, 8-14 uncommon, 15-20 rare). Then pick a talent or roll a d20 on the specific matrix.

d20	Common
1	Advanced Research Facilities
2	Advanced Sensor Suites
3	Advanced Shields
4	Advanced Transporters
5	Backup EPS Conduits
6	Diplomatic Suites
7	Fast Targeting Systems
8	High-Resolution Sensors
9	High-Power Tractor Beam
10	Improved Damage Control
11	Improved Hull Integrity
12	Improved Impulse Drive
13	Improved Power Systems
14	Improved Reaction Control Systems
15	Improved Shield Recharge
16	Improved Warp Drive
17	Modular Laboratories
18	Rugged Design
19	Secondary Reactors
20	Slim Sensor Silhouette

d20	Uncommon
1	Ablative Armor
2	Adaptable Energy Weapons

d20	Uncommon
3-4	Advanced Medical Ward/Sickbay
5-6	Automated Defenses
7	Captain's Yacht
8-9	Command Ship
10	Dedicated Subspace Transceiver Array
11-12	Deluxe Galley
13	Dual Environment
14	Electronic Warfare Systems
15	Emergency Medical Hologram
16	Extensive Shuttlebays
17	Independent Phaser Supply
18	Rapid-Fire Torpedo Launcher
19	Variable Geometry Warp Drive
20	Versatile Tractor Beam

d20	Rare
1-2	Ablative Field Projector
3-4	Advanced Emergency Crew Holograms
5	Cloaked Mines
6	Cloaking Device
7	Multi-Vector Assault Mode
8-9	Point Defense System
10-12	Quantum Torpedoes
13-14	Regenerative Hull
15-16	Saucer Separation
17	Self-Replicating Mines
18	Siphoning Shields
19	Tachyon Detection Field
20	Wormhole Relay System

Refits

Starships receive refits and upgrades throughout the ship's service life. Most of these are small adjustments to non-critical systems. Others are significant overhauls performed at starbases and

spacedocks, taking from days to months of work. In some cases, ships that have served for decades may receive substantial overhauls, taking a year or more to complete.

Assigning Names and Registries

THERE IS ALMOST AN UNLIMITED NUMBER OF names that a starship can have. Some vessels continue traditions of naming that date back to a member world's water navies, or ancient philosophers, scientists, or explorers. Some of these names have become famous due to their service in Starfleet, and these names tend to be used again and again. Registry numbers for a starship, however, are unique and represent how logs, discoveries,

logistics, and personnel records refer to the vessel. While a starship may share a name with a previous vessel that is no longer in service, the registry number remains unique. In the 22nd century, registry numbers remained low, often ranging only in the hundreds. By the 23rd century, that number was reaching into the low thousands. By the late 24th century, registry numbers were as high as the 90,000s. If you are wondering what a ship should be

IMPROVING YOUR STARSHIP THROUGH MILESTONES

Milestones represent a significant event in the life of a character, one that changes them or their outlook on life. While many times a player may wish to somehow change or improve their character, in many ways the character's starship can represent that significant event. Characters being awarded a **milestone** may move a point from one system or department on their starship to another. The movement may not increase a system above 12 or below 6, and no department above 5 or below 1.

A **milestone** may also allow a player to increase any system by 1 to a maximum of 12, and any department to a maximum of 5. This can be explained in-game as an engineer finally completing their own design for an improved warp or impulse reactor. A helmsman may have figured out a way to improve the coding in the ship's computer to allow better response time on inputs for maneuvering. Perhaps the science officer oversees the installation of a tertiary computer core. While using a milestone in this way may not directly improve a character, it does improve the overall chance of success of all serving on board the ship. ■

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called or if a registry number has been used already in canon, look online. Many resources are available that can provide details on registry numbers and ship names. In the end, it is your game, and if you want to have a specific name and registry, go for it! And when in doubt, choose a name that invokes a feeling of adventure and discovery.

You could always use a more simplified approach. Maybe the ship can be named after your town, pet, or favorite landmark or vacation spot. You could do an online search for famous astronomers, mathematicians, engineers, chemists, or physicists from different countries around the world. Maybe you can use your significant other's birthday as a registry number, or use a street address. Have fun creating a memorable name and registry number that will be easy for you to call to mind.

CREATING YOUR STARSHIP DURING PLAY

Similar to building your character through play, as detailed in *Chapter 3*, you could create your starship in play incrementally. Once the starship is selected or randomly generated, you may hold off selecting talents. Instead, you could add the talents in your adventure where it seems narratively appropriate. ■

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CREATING A STARBASE OR STATION

“So why can’t we live on the planet instead of some old space station?”

— JAKE SISK0

A PLACE TO CALL HOME

NOT ALL STARFLEET OFFICERS, CIVILIANS, OR members of other polities live or serve on a starship. There are any number of starbases, space stations, space docks, planetside colonies or outposts, communication relay stations, and other outposts scattered across the Galaxy. You may choose to have your character serve aboard any of these rather than a starship. Doing so will change the types of stories you’ll tell with *Captain’s Log*, but will still be worthy tales worth telling.

For the narrative purposes of this game, we’ve resisted providing extensive rules for creating starbases, space stations, and the like. It’s likely a level of detail you won’t need for your stories. However, if you do want to add some game-related mechanical elements to your station or starbase, note that space stations or outposts can be generated much like a starship, with systems, departments, traits, and talents.

Use the guidance earlier in the chapter for starship construction to create your starbase or space station, as well as the additional information provided below. For additional ideas, consider checking out the *Utopia Planitia Starfleet Sourcebook*.

Select the Station’s Scale

Assign a number for your station’s Scale. The smallest starbases, such as Regula I, are Scale 6, and even more moderately sized starbases such as DS9 and Narendra Station are Scale 12. The largest is Spacedock circling Earth at Scale 16. Starbases can range from Scale 3 (the International Space Station in Earth orbit as of 2023) to as high as you wish.

Choose Base Talents

A space station may have a number of talents up to half of its Scale (rounded down). All starship talents listed starting on page 170 are available for a space station to use, starship or otherwise, though note that most space stations do not move, so any talent related to propulsion may not be effective choices for a space station or base.

Assign Remaining Components

Note the following additional components to flesh out your station or starbase.

NAME: Give your station or base an evocative name or number, such as Deep Space 9, Outpost Euridia, Narendra Station, Starbase 80, or the Argus Array.

SUPPORT VESSELS: Most starbases and stations have support craft assigned to them, such as shuttlecraft, runabouts, cargo haulers, tugs, maintenance drones, and so forth. These could play a role in your stories, and may give your character and crew the means to occasionally leave the station in search of adventure, assuming the adventure doesn't come to them directly.

TRAITS: Space stations will always have a trait that represents the culture that constructed them, such as Federation Starbase or Klingon Orbital Fortress. A second trait is also recommended to give the overall feel or purpose of the space station, such as Dry Dock or Cargo Transfer Station. These traits will help guide you in the types of stories you may choose to tell while onboard that station.







CHAPTER 05.00

RULES OF PLAY

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RULES OF PLAY

“Why these games? Why, the play is the thing. And I’m surprised you have to ask when your Human, Shakespeare, explained it all so well.”

– Q

A REQUIREMENTS

TO PLAY **CAPTAIN’S LOG**, YOU’LL WANT THE following items:

- A notepad, either a pen and paper or digital.
- This book, in particular the random tables starting on page 254.
- A pair of 20-sided dice.

In this chapter, we’ll examine the rules required to create your own captain’s log. You’ll learn how to embark on missions through the stars, leading your crew into the great unknown and possibly, if you survive, emerge as a leader worthy of Starfleet! In *Chapter 6*, you will see how to put the rules to the most effective use, using them to narrate your amazing adventures.

HEY! THIS IS DIFFERENT THAN STAR TREK ADVENTURES!

That’s right! Players of *Star Trek Adventures* will note these rules are slightly different than what they are used to. Only one point of Momentum or Threat can be generated during a task roll in *Captain’s Log*. In addition, complications work differently, as explained on page 193.

The play mechanics for *Captain’s Log* are different because they serve the gaming needs for solo RPGs, a growing genre. The mechanics in this book serve to spark the imagination and drive the narration of a story like you would see in a *Star Trek* show or movie.

Star Trek Adventures’s game modules normally provide details up front about the various scenes gamemasters can run their players through, prebuilt statistics, and a suggested conclusion. *Captain’s Log*, on the other hand, encourages you to start with a few random rolls and let the story form as you go. You may be surprised how your imagination fills in the blanks and helps you create an epic story. *Chapter 6* provides guidance on how to follow the “rhythm” of a *Star Trek* show so that you know when to begin a story, ramp up action, and reach a satisfying conclusion. ■

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HOW TO GET STARTED PLAYING THE GAME

Everything you need to play through an amazing *Star Trek* story is right here in your hands. Follow this step-by-step process to construct your missions utilizing the probability matrixes contained in this book.

STEP 1: CREATE YOUR CHARACTER AND SHIP

Chapter 4 contains instructions on how to build your character. *Appendix V* contains a blank character sheet. Use that sheet to begin taking notes about your character. You can expand on these notes more as you play the game, so bring along extra paper or use an electronic notepad. *Chapter 5* provides guidance on building your ship or station.

Example: This is Sylvan's first time playing **Captain's Log**. They decide to use the "Creation in Play" option presented on page 133 to make their captain. They end up with Captain Jilel of the U.S.S. Pioneer, the first Romulan male to be appointed captain of a Starfleet vessel. Jilel has the Command and Engineering disciplines and is assigned the single value of "Suspicion is a Great Place to Start."

STEP 2: SELECT YOUR MISSION TYPE

The random Mission Types matrix on page 257 is where you begin. This tells you the category of mission to which you have been assigned (e.g., Conspiracy, Deep Space Exploration, or Patrol). This is like receiving directives from Starfleet Command. Once you have a mission type, locate the category, and roll on that matrix. It will provide you the specific nature of your mission.

Example: Sylvan grabs their dice and rolls up the mission type. They end up with Command→Research and Development→Engine Upgrade. Sylvan decides that Starfleet has ordered the Pioneer to observe the development of some sort of new engine. They will decide the details after a few more rolls.

STEP 3: GENERATE AN INCIDENT THEME, ADVANTAGES, AND COMPLICATIONS

All missions have their problems, commonly referred to as an inciting incident in storytelling. First roll on the Incident and Theme matrixes (page 267). Pair these verb/noun combinations to start imagining what the story conflict will be. Then you roll either an Advantage or Complication that attaches itself to the Incident Theme.

Example: Sylvan rolls up their Incident Theme as Save/Quarantine Zone. They therefore determine that the development of this engine might endanger some protected area. Sylvan rolls a d20 to determine if there is an advantage or complication attached to the Incident Theme. They roll a 4, which is an even number. This means Sylvan can roll an Advantage. They roll a 2, Surplus Components. Sylvan imagines that their ship, the U.S.S. Pioneer, has been equipped with emergency replacement parts should something go wrong during the development of this new engine.

STEP 4: ROLL AN ENCOUNTER

It is time to start fleshing out this story. This provides more details regarding the inciting incident that will launch you into the first big conflict of your adventure. However, it could also include details that may not be revealed until later. It is up to you to decide when to trigger certain story elements for maximum narrative effect. Roll on the Type of Encounter matrix on page 270 and roll again on the subsequent matrix.

>>>

Example: Sylvan rolls their d20 again and ends up with Abandoned Places→Haunting Figures Appear and Disappear Randomly. This roll really sparks Sylvan's imagination as they think back to the Incident Theme of Save/Quarantine Zone. Could it be that the quarantine zone was needed to keep unsuspecting spacefarers away from the site of the last failed engine test? Is it possible that the species who is performing this test again is not allied with the Federation and has ignored all warnings to cease and desist in the development of this experimental engine?

However, Pioneer is carrying replacement parts. So perhaps the accident happened 100 years ago and the species has made new developments since then. Now, the Federation is happy to observe and help. But, someone appears – a haunting figure – to warn them that things are not what they seem. Sylvan decides to roll on the Yes/No Probability Matrix to determine if the haunting figure is hostile or not. They think there is a 50/50 chance that they are hostile. Sylvan rolls “Yes.” The entity that appears will be hostile to the development of this engine. And they will emanate from the quarantine zone.

STEP 5: GENERATE PEOPLE, PLACES, AND THINGS

Now is the time to add other elements you may need to better envision this story. Non-player characters can help create more conflict in the game. They might be Allies or Adversaries generated in Appendix II. Appendix III helps you envision strange new worlds, intriguing locations, and a variety of ships and stations that will help set the scene for your adventure. Some of the NPCs or locations you roll up might not appear in Act One; they could appear later in your adventure. However, you will have them ready to go and can introduce them when appropriate. Finally, Appendix IV has an assortment of random probability matrixes that can add more drama to your story, help provide more details to scenes, and/or create interesting subplots.

Example: Sylvan decides they need a non-Federation species to represent the aliens developing this new engine. For the sake of the story, Sylvan decides the Non-Player Character Archetype to be Engineer, but randomly rolls the NPC Upbringing Environment as Military Colony. They roll on NPC Characters' Goals and generate Escape from their Past. Sylvan decides that they are trying to escape the horrible legacy of their first failed test.

In addition, Sylvan decides to add some desperation to the mix. The species needs this engine to facilitate mass evacuation of their colony before the fallout from their first experiment wipes them out. Sylvan rolls on the Random Radiation Matrix on page 314 and determines the fallout to be chroniton radiation. The affected area prevents warp travel, and only this new prototype engine can handle the evacuation. They roll on the Alien Name Generator Matrix on page 315 and end up calling this species the Vi'ali. Sylvan decides not to roll a specific location in space to start the adventure. It is enough to know that the Vi'ali star system has a quarantine zone, which they determine to be a large region of a solar system that was affected by the first failed engine test. If needed, they can roll on the probability matrixes in Appendix IV to provide more details about the strange new worlds, ships, and locations located in the system.

STEP 6: WRITE YOUR OPENING CAPTAIN'S LOG

With the main mission and inciting incident well-formed, it is time to write the opening captain's log. An example of how to do so is on page 234.

Example: Sylvan is excited about this mission. They write, “Captain’s Log, June 1, 2388. Starfleet has ordered us to the Vi’ali System to observe the testing of a new prototype FTL engine. One hundred years ago, the non-Federation Vi’ali conducted a test that failed and ended up inundating their system with chroniton particles that prevent warp travel. This area has been determined a no-fly zone by Starfleet, but a new problem has popped up. The Vi’ali have learned that the chroniton particle waves are still traveling through their star system. They will impact and destabilize the rest of the system in ten years’ time. Their main colony on Vi’ali V boasts a population of 800,000 people who have no means of evacuation unless the anti-chroniton engine is successful. This would lead to rapid production of a new fleet of FTL engines to aid in the mass evacuation. However, recent incidents have led us to believe that the Vi’ali’s efforts are being sabotaged. Exactly who or what is behind a recent set of deaths in their prototype ship’s engine room is the mystery, so our mission to observe has suddenly turned into a forensics investigation.”

STEP 7: START PLAYING

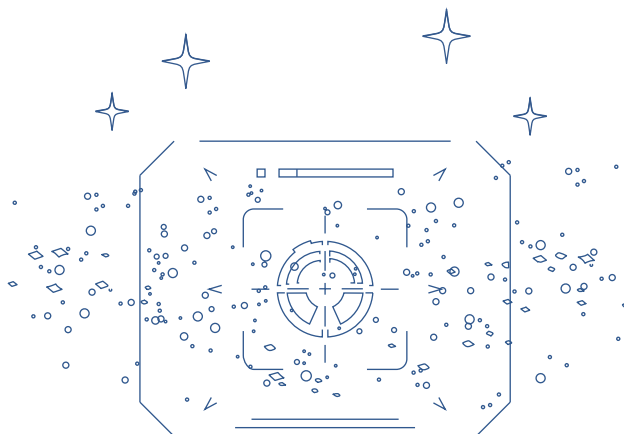
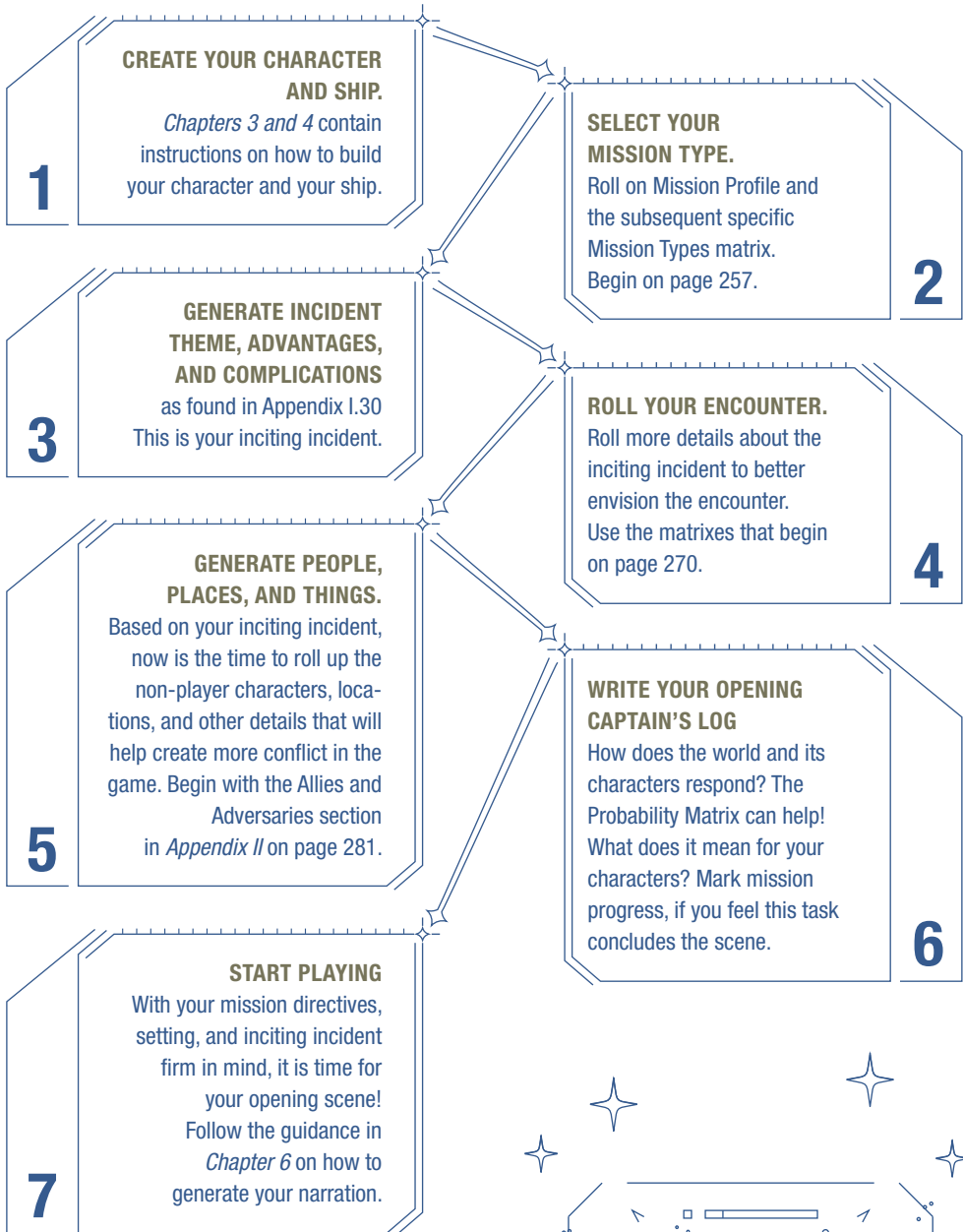
With your mission directives, setting, and inciting incident firm in mind, it is time for your opening scene! Follow the instructions in *Chapter 6* on how to generate your narration and use your imagination and the probability matrixes to launch your adventure.

Example: Sylvan decides to launch the opening scene in the captain’s ready room aboard the U.S.S. Pioneer, where Captain Jilel will meet the Vi’ali representative named Jal. Sylvan realizes they had not chosen a spaceframe yet, so they roll on the Random Spaceframe (The Next Generation era) matrix on page 144. It comes up as Intrepid class. Jal walks into the ready room alone and begins to implore the captain to lend Starfleet’s expertise to their efforts, beginning with investigating why their engineers keep dying when they try to test the engine. ■

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GETTING STARTED



YOUR MAIN OBJECTIVE

YOUR MAIN OBJECTIVE IS TO COMPLETE A SERIES OF missions on behalf of Starfleet. You can undertake as many or as few missions as you wish throughout the course of your career.

Each mission has three acts. Each act usually has five scenes. Each scene could be composed of one or more tasks. You complete tasks to move through scenes that will complete acts until you arrive at the end of your mission.

What Is the Mission Tracker For?

Throughout their careers, each Starfleet captain is tasked to complete a number of missions. These may vary widely, ranging from emergency relief missions to war-torn worlds to acting as a diplomatic escort or undertaking scientific research. Completing these missions not only proves the worth of the captain and crew but is vital to the operations of Starfleet and the United Federation of Planets as a whole. During multiple sessions of games, you will complete several missions. How many missions will be up to you, as you will determine how long your captain will serve; but together, those missions will together create your ***Captain's Log***.

Each mission is divided into three acts; this replicates the three-act narrative structure of most stories. During the first act, you'll be set on

MISSION LENGTH

The recommended length of each mission is fifteen scenes – five for each of the three acts – but it does not have to be! While this format may allow for standard-sized missions with ample room for complications, you can change the length and relative complexity of your missions to suit your needs. For a shorter mission, reduce the number of scenes per act. Similarly, you can increase the number of scenes per act to create longer missions, depending on how much time you have to play. In addition, scenes do not have to be the same length. Perhaps there are many, shorter scenes in Act One while Act Three only has two scenes: an epic confrontation and a conclusion. The choice is up to you. ■

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a mission; perhaps a first contact mission with an as-yet-undiscovered species. You will face a few challenges, which then escalate in the second act, eventually leading to a climax which must be resolved in the third act. Each of these acts is divided into scenes that may or may not require you to complete task rolls as you narrate them.

WHAT MAKES UP A SCENE?

Scenes can vary in length. Think about your favorite movie or television episode. A scene could be very short, perhaps a quick cut to the character waking up, brushing their teeth, getting dressed, and leaving for work. Another scene could be more intricate. Perhaps they are engaged in a car chase. The scene may involve many task rolls – cutting through traffic, slamming on the brakes, avoiding pedestrians, ducking from gunfire, crashing through a fence,

jumping a ravine, etc. The scene may not end until they have escaped their pursuer or crashed.

In ***Captain's Log***, you decide how long each scene is, but each scene should present some sort of conflict to work through. It could be as simple as haggling with a Ferengi over the price of a sweater or as complicated as defusing a bomb while fighting off a Klingon raiding party. ■

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Throughout gameplay, use the Mission Tracker (below) to determine how successfully you handle the challenges during each of the three acts of play. The

Mission Tracker is composed of a series of deltas: five for each of the acts, for a total of 15 boxes. Each delta symbol represents a single scene from your mission.

MISSION TRACKER



EXAMPLE OF USING THE MISSION TRACKER

Jonathan wants to create a captain's log. He already has a character, Captain Pike. The default number of deltas in each act is five, but Jonathan wants a quicker and faster start for his mission, so he decides to change this to three. He knows this will change the pacing of the adventure. He takes some time to consider what type of mission he wants Pike to undertake. He considers a scientific research mission or a military training exercise, but settles on throwing Pike into something he's less comfortable with: a diplomatic mission.

He decides to start the mission in the middle of an ambassadorial reception. This act has three deltas, which means a minimum of three scenes will need to be attempted to move through the act. Jonathan considers what might be interesting. Perhaps Pike must make a good first impression; that could be his first challenge that might involve **Presence + Command** tasks. But that seems a little too low-key for the quick, fast, and punchy start to a mission that Jonathan was after.

Instead, he decides that while surveying the crowd, Pike spots an assassin! He gives chase and there's a scuffle. Maybe the ambassador would be injured or... well, let's go one step at a time. Jonathan thinks over the idea and realizes that Pike spotting the assassin would be the first task.

Checking with the rules, Jonathan imagines how Pike may go about this. Perhaps he catches a glint reflected on a glass punch bowl. Turning around, he sees a figure moving through a shadowed area of the ballroom. Is that a phaser in the figure's hand? It sounds like the task would require **Insight + Security**, so Jonathan rolls. This could lead to more task rolls in this scene involving protecting attendees, firing at the assassin, some fisticuffs, and other heroic actions.

Perhaps the assassin succeeds. Perhaps they fail and escape. Perhaps they fail and are captured. Regardless of the outcome, Jonathan crosses off the first delta on the Mission Tracker once the scene with the assassin is resolved.

There are now two scenes left that must be played out; the challenge for the second delta will depend on what happened in the first scene. Perhaps completing the second delta involves tasks related to chasing down the potential assassin. Or, if the assassin was captured, an interrogation scene might be in order. If Pike failed to detect the would-be killer in the first scene, though, the second scene may involve rushing to the ambassador to administer medical aid – and possibly hearing the dying ambassador's mysterious last words. Once again, once that scene ends a second delta is marked off. ■

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The Mission Tracker exists primarily to help you gauge your progress through the mission. Briefly, you'll be able to see how far you've progressed through your mission, know when you're building narrative peaks, and how close you are to reaching the story's climax. Sometimes you'll realize you're running out of time, or notice you've got a long way to go yet. You can use this to guide yourself on how many risks you want to take during the game. *Chapter 6* provides more detail on how to narrate a great story.

For instance, if you notice you're ticking off several deltas in a row with relative ease, this is a good indication that maybe your mission can stand to include more danger! Roll on the Probability Matrix or random tables to generate some complications and new challenges.

PROGRESSING THROUGH SCENES

As you narrate a scene, tasks may arise that require you to roll and see how skillfully you succeed or how painfully you might fail. Once you have reached the end of a scene, analyze how well it went by

referencing how you did on your task rolls. If you feel as though you had a successful scene, color in the delta completely. If you feel that the scene did not go well, draw an X inside the delta.

What Is a Task?

Throughout the course of your mission, you will be confronted with various hurdles to overcome. Any time you need to attempt an action in which you are required to roll dice, you are attempting a **task**. Sometimes these task rolls will occur as the result of actions you take, which logically could not be performed easily or automatically. At other times, you may simply feel a course of action you are attempting would require a dice roll to see if you succeed or not.

Remember, each captain is different and will handle the situations that occur to them in different ways. Some captains are eager to get their hands dirty and tackle issues head-on, while others prefer to make use of their crew's expertise to get the best results.

SHOULD I MAKE A TASK ROLL?

Kalenga is playing Kotura Sanada, captain of the *U.S.S. Castro Valley*. While on a mission to Denobula to deliver medical supplies, the *Castro Valley* hits a pocket of twist-ended space. This is a new phenomenon that Sanada has never encountered. Sanada wants more details about the twist-ended space. Kalenga wonders if she should make the sensor scan a task. Seeing as how no one aboard has likely ever seen such an effect, she determines she should. Now, will sensors be able to decipher what they scan? She consults the Yes/No Probability Matrix and rolls on the Probable (Yes 01-18/No 19-20) row to decide if a sensor scan will provide more details.

Interestingly, she rolls a 19, indicating that a sensor scan fails to produce any valuable data. The anomaly is too strange. Kalenga sits back, a little shocked by the outcome. She now must

ask herself, "What kind of anomaly is this? Is it possible that the twist-ended space is too complex to scan? Or could a new life-form be behind the anomaly, and it decides to transport onto the bridge and reveal itself? Or is it possible that Sanada is suddenly transported from the bridge through unknown means and ejected into a hyper-spatial fold by an interphasic species in need of help?"

All these questions can be rolled out using the Yes/No Probability Matrix, leading to more wonderful and weird adventures. Kalenga may decide to have Sanada and her crew launch probes, take a shuttle to inspect, or try to obtain a sample of the twist-ended space. This might prompt her to perform more task rolls or consult additional probability matrixes to help form a narrative that drives the adventure forward. ■

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EXAMPLE OF GAMEPLAY

Miranda is playing as Captain Singh, a fresh-faced young captain with a background in diplomatic relations. The captain isn't used to violent confrontations. So, when a Klingon ambassador has a little too much bloodwine and starts trashing the ship's lounge bar, Singh's unsure how is best to handle the situation. However, Miranda (as the player) knows the best way to handle the situation may be for Singh to assert dominance by knocking some sense into the Klingon, but this isn't the captain's oeuvre (and her score in Fitness and Security are somewhat lacking). So, instead she opts to use Presence and Command, hoping to

put on a loud bluster to persuade the drunken ambassador into behaving himself.

Adding Presence and Command, Miranda's **target number** is 13; significantly better than the total of her Security and Fitness, which would have been an 8.

With that target number set, Miranda rolls 2d20. She scores a 14 and a 7. As the 7 is under her target number, this is a success. Captain Singh gets up into the Klingon's face and bellows, convincing the ambassador to sit down and behave. ■

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Consider this carefully when you approach each of the tasks you intend to attempt.

To determine if a course of action would be a task, ask yourself, "Is there a reasonable chance that this task could succeed or fail?" If the answer is "yes," you can make a task roll. If you are not sure, consult the Yes/No Probability Matrix on page 254 to determine if a roll would be necessary or not.

When you succeed at a task, the adventure continues regardless of success or failure. It is up to you to determine what the next steps are. Is this a great place to end the scene? Or do follow-up tasks and narrative need to happen before the scene ends?

RESOLVING TASKS

When you use a task to resolve a situation, you will need to roll dice. The results of your roll determine not only if you and your crew succeed, but how efficiently they do! All tasks in *Captain's Log* are resolved by rolling 2d20.

Before you attempt your roll, you should first decide which of your captain's attributes and disciplines you will be using. Sometimes, the task will recommend which ones should be used. See page 79-83 for guidance on which **attribute + disciplines** to use for certain tasks.

If you feel your captain is more likely to use different abilities that are more appropriate to their problem-solving style, pick the attribute and discipline that suits your character the best. Depending on the situation, some may be more relevant than others. For example, facing down a Gorn armada may not immediately require a medical approach, although taking care of any casualties afterwards may very well demand such a task

When you have decided which attributes and disciplines you wish to use, add both numbers together. This creates your target number. Try to roll equal to or under this target number with each d20 you roll.

SUCCESS: Your roll succeeds if you roll equal to or under the target number on one or more d20. However, if both d20s roll under your target number, you not only succeed but also gain **Momentum**.

FAILURE: Your roll fails if you roll over the target number on both d20s. Any time you roll a 20, you also gain **Threat**.

SUCCESS AT COST

At times, failure at a roll will not simply make the action challenging or exciting; it could be disastrous. If a failure might result in derailing the game, breaking the adventure, or causing your captain to

act out of character, consider **succeeding at a cost**. This can also be done when success at a task is extremely important, and you are willing to pay for it.

Succeeding at a cost can let you succeed at a task for which your roll failed; but to do so, a cost must be paid. The exact nature of this cost is up to you, but it should be at least equal to the failure you have averted. Perhaps you can defuse the Romulan super-weapon before it destroys the planet, only to be caught and imprisoned by their military. Maybe you prevent the warp core breach from destroying your ship but are injured by the vented radiation. Ask yourself what an exciting option for the story would be.

And remember, you could always roll on the random Complication or Threat table on pages 269 and 278 to help you decide. You could also roll on other probability matrixes like the Encounters matrix on page 270 to introduce new situations, complexity, and dangers to the game.

EXAMPLE OF GAMEPLAY

Captain Singh has had a rough day. A barrage of enemy fire has resulted in a warhead being lodged in the vessel's lower decks. The captain leads a crew of engineers down and starts to defuse the warhead before it explodes. Unfortunately, her result is a failure! Normally this would result in the warhead detonating, but because that would mean a disastrous end to the mission, Singh instead opts to succeed at a cost. In the nick of time, she seals the bulkhead behind a forcefield, saving the ship, but subjecting herself to a deadly dose of radiation! Will she survive? ■

05.108

Playing Through Acts

You must attempt every scene in an act in sequential order. You cannot attempt a scene for the mission's second act until you have attempted to take actions

to resolve all the scenes in the first. Once you have come to the end of a scene, consider how many tasks you succeeded and failed at, along with how you stand at the end.

- If you feel that you **succeeded** at a scene, fill in the delta symbol completely.
- If you feel that you **failed** at a scene, place an X in that delta symbol. Once each delta in the first act is marked (either completely filled in or marked with an X), proceed to the second act, and so on until you reach the end of all three acts.

In some cases, a situation may arise that prevents you from moving from one act to another. This may result from a **complication**, such as severe malfunctions to the ship, a sudden attack from enemy forces, or interference from spatial anomalies. Other events, such as grievous injury, may prevent you from progressing to the next act as well. In any of these situations, the scenes that stem from these complications should be handled first, such as by completing additional tasks to resolve that situation. Once the situation is resolved, you can proceed to the next act as usual.

Mission Success

Once you have completed all three acts, your mission concludes. How did you do?

- Count the number of deltas filled in on your Mission Tracker as a guide to determine how successful your mission was and how you navigated the challenges at hand.
- Count the deltas that have an X in them due to failure.

While striving to achieve the highest number of successes possible on your missions, remember the goal of **Captain's Log** is to create compelling and entertaining stories. Try to create narratives you are eager to share. In addition, remember that you can record your story in your notes, allowing you to revisit the memories later.

A ABOUT THE PROBABILITY MATRIXES

What Is the Yes/No Probability Matrix For?

When playing a solo RPG like *Captain's Log*, players will need to act as their own guide through the universe. At times, your captain will be able to complete their tasks without any problem; but at other times there will be an element of doubt.

For actions in which there is no chance of failure or antagonistic force acting against you, it is generally fine for the action to succeed without any problem. For example, you will more than likely be able to go to Ten Forward and order a drink without requiring a task. However, the story may lead you to question whether or not you will need to roll a task. Perhaps the bartender is angry that you are a shape-changing alien. In a situation where you are not sure, you can roll on the Yes/No Probability Matrix and adjust your scene accordingly.

In addition, many actions in your scene will involve some element of risk; perhaps there is a chance the action might result in failure or someone (or something) is working against you. In these instances, you can consult the Yes/No Probability Matrix to determine if a task is needed or not. The Probability Matrix is located on page 254 and can guide many of your actions throughout the game. Take the time become familiar with the Yes/No Probability Matrix, as its guidance will help you create lively and interesting stories to remember.

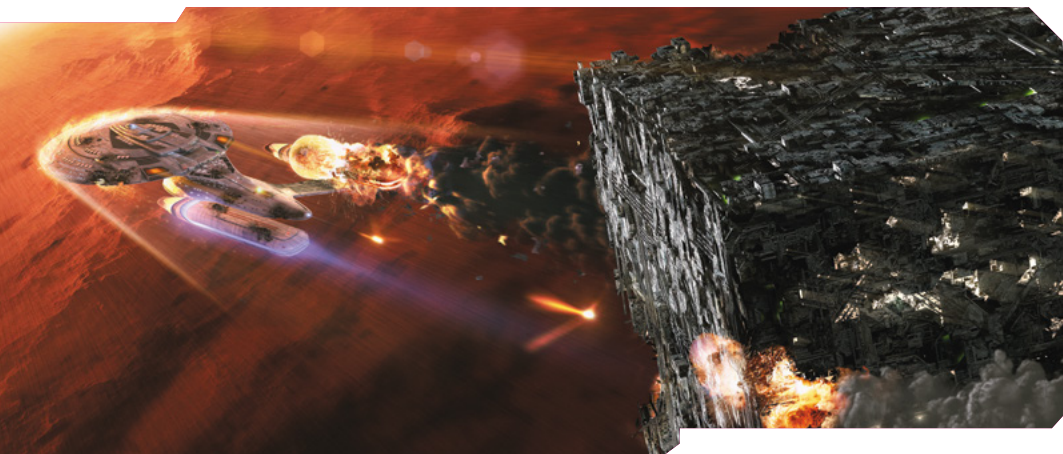
What Are the Other Random Matrixes For?

In *Captain's Log*, you are provided a wealth of random tables – referred to as Probability Matrixes – that can be found throughout the book. Many of them have been adapted from various *Star Trek Adventures* rulebooks and supplements. View this as the ultimate compendium of these tables...and more!

These matrixes generate random results to help establish scenes, determine the outcome of tasks, and provide narrative prompts to add flavor to your epic adventure. You can use none, some, or all the matrixes while playing the game. All the matrixes have been adapted or created based on many familiar settings, beings, anomalies, planets, and conditions showcased on *Star Trek* over the decades.

Feel free to create your own probability matrixes as needed. For example, you may decide to place your captain on a space station in a newly-discovered area of space. This station and the local star system may have new and never-before-seen species and phenomena. You could invent your own random tables to represent what your captain might run into as they explore strange new worlds and new civilizations.

Chapter 6 will delve more into how to use the Probability Matrixes to create riveting narratives.



RAMP UP THE CONFLICT TO CREATE THE BEST GAME!

Conflict is key in any great story. A story could fall flat if you never face a challenge or confront seemingly insurmountable odds. This does not always mean that a photon torpedo needs to be launched or that you need to fight a vicious alien. Conflict comes in many forms.

Most stories begin with an inciting incident. But the action does not stop there. Great adventures are replete with twists and turn to keep viewers glued to their seats. Here is a summary of the various Probability Matrix random tables you can roll on to add conflict to your game. Simply make the roll and envision how the words or brief descriptions can be woven into your game's narration to ramp up the action.

- **YES/NO PROBABILITY MATRIX (page 254):** This matrix helps you determine the flow of the story based on the likelihood of something succeeding or failing.
- **ADVANTAGES AND COMPLICATIONS (pages 268-269):** Infuse more drama into your game with these plot twists that can aid or hinder progress. Normally, these are rolled when Momentum or Threat is generated, but you may choose to roll on this table when you need help or think the story could stand an injection of excitement.

- **ENCOUNTERS (pages 270-274):** Generate random encounters based on your current scene if it involves journeying into deep space, meeting spacefaring civilizations, visiting planets, exploring subspace, or being thrust into different realities or times. Encounters help establish settings to help you better envision scenes.

- **CHARACTERS AND CREATURES (page 281):** *Appendix II* focuses on creating non-player characters, including strange creatures, to challenge you. In addition, refer to the species matrixes in *Chapter 4* to roll up species common to the *Star Trek* universe.

- **PLACES (page 294):** Roll up strange new worlds and obscure locations for the action to take place. Moving between scenes and acts can become suspenseful and fun when you use these matrixes to set the scene.

- **ADDITIONAL PROBABILITY MATRIXES (page 311):** Check out a handful of other optional random tables that may add more detail to your game. Challenge yourself each new mission by using two or three probability matrixes you have never used before. ■

05.109

CAN I PLAY SOMEONE OTHER THAN THE CAPTAIN?

Yes. You may want to chronicle the story of another member of Starfleet. Maybe an admiral, junior officer, or cadet appeals to you. True, some positions are not inherently as action-packed as others. So, running seven years of games about an ensign in astrometrics might prove dull since many ensigns do not see constant action like their bridge counterparts,

and if they do, it often ends in death. Of course, the game is what you make of it.

In addition, you may decide you want to play a captain or other character from a different polity: Klingon, Romulan, Pakled, Gorn, Cardassian, or Ferengi. This is all up to your imagination. ■

05.1010

MOMENTUM AND THREAT

THROUGHOUT THE COURSE OF YOUR ADVENTURE, you will generate Momentum and Threat. Conditions will either expedite the success of your mission or hinder it. This section will explain both conditions and how they can be used to add excitement to your stories.

Momentum

Momentum represents the inertia created by exceptional success yielded from your roll, granting additional benefits. Momentum can be spent as soon as you get it or it can be saved for later use.

Only one point of Momentum can be accrued or stored at any time. If you already possess Momentum saved from a successful roll earlier, you cannot possess more. **You either have Momentum or you do not.** Track Momentum by using an object (e.g., penny, token, combadge, or replica starship) or by keeping notation on a piece of paper or electronic device.

You always begin a new mission without Momentum. Momentum earned during play **may be used immediately or saved to be used later.** You can store Momentum as you move from one act to the next.

You can spend Momentum to do one of the following:

- **RE-ROLL:** You can spend your Momentum to re-roll a single d20. If you do so, you must take the second result.
- **ADD AN ADVANTAGE OR NEW STORY ELEMENT:** You may choose to add new and exciting variables to your adventure by making up an advantage, consulting the Advantage Matrix (page 268), or rolling on another matrix of your choosing. Narrate how this advantage or element makes life easier for your character.
- **YOU MAY USE MOMENTUM GENERATED TO ELIMINATE THREAT.** For example, if you have saved Momentum, and a 20 (Threat) is rolled,

you may use that saved Momentum to cancel out the Threat.

Threat

When you attempt an action, sometimes things will go wrong. Perhaps the odds are against you, or maybe the action you're attempting simply proved to be more difficult than you'd initially anticipated. Threat is the counterpoint to Momentum, providing additional hurdles to cross. When Threat occurs, things get more difficult, and now you need to handle it!

Threat is generated when one of your d20s rolls a 20. You can never have more than one "point" of Threat. If you attempt a task and both dice come up as 20s, you have one Threat, not two. Think of Threat as a condition rather than something you accrue.

Once Threat is generated, it must be spent sooner or later. **You choose whether Threat is spent immediately or stored for later.** Threat can be spent in one of two ways:

- **CREATE A COMPLICATION:** You can spend Threat immediately when it is accrued. If you do this, you introduce a new danger to your current scene. This is a twist to your story. Perhaps a new adversary arrives, or another emergency appears that demands your urgent attention. Narrate how the situation gets worse for your captain or roll on the Threat Spend matrix on page 278. You could also choose to roll on the Complication Matrix or any other matrix wherein things can become worse.
- **INCREASE DIFFICULTY:** If you choose this option, the next action you attempt requires 2 successes to be rolled instead of the normal 1. (See Increased Difficulty on page 194 for more information.)

It is your decision whether you want to spend or save Threat. You must either immediately gain some form of a complication or increase Difficulty during the next task roll. If you choose to increase Difficulty with Threat, the Threat is not cleared until that roll

EXAMPLE OF GAMEPLAY

Captain Singh is in trouble. The runabout she's on is struggling to outmaneuver a Ferengi scavenger vessel. A lucky shot from the Ferengi has knocked out an engineering coupling, threatening to flood the shuttle with radiation coolant. She needs to patch the leaking coolant system, and fast!

Miranda rolls and gets a 4 and a 5; both dice are below the target number, so she has succeeded and gained Momentum. Now she has a choice to make: spend the Momentum now or save it for some future use.

If Miranda uses it now, she could use it to complete the repair, which may allow the runabout to make good its escape before it sustains more damage. Or she could introduce an advantageous story detail which could help in her escape. However, if she holds onto the Momentum for later, she might be able to re-roll the dice on a future failed roll; perhaps during a heated firefight with the Ferengi.

Decisions, decisions... ■

05.1011

occurs. This means that Threat can follow you into the next scene or act! However, while you possess Threat, you cannot gain more.

It is possible to be successful on a task roll and still generate Threat if one of your die results is a 20.

You may also choose to not add a delta to your mission tracker, instead incorporating the complication into the current scene if it makes more narrative sense to do so.

Complications

When you gain Threat, you have the option to deal with the repercussions now or later. If you choose to deal with it right away, this happens in the form of a **complication**: a new event which creates a twist in the story. Perhaps the ship's computer is more badly damaged than it initially appeared, or the ambassador you are playing host to is unreasonably demanding. Maybe the Borg's armor has adjusted to your phaser frequency!

When a complication occurs, you may add a new delta to your mission tracker. This delta represents a new scene that must be navigated before the end of the act as the result of this complication. Perhaps you need to reboot the ship's computer, calm the ambassador, or manually adjust your phaser's yield. You are free to create any situation you can imagine, and you are encouraged to make these situations as perilous as you deem fit. Once the task is completed, either fill in the delta for the complication or place an X in it; the complication is now resolved.

RECURRING COMPLICATIONS

Finishing a scene in which you address the complication does not necessarily indicate you've bested it permanently; you've simply overcome it for the duration of this act. Perhaps you can avoid or flee from the Cardassian vessel or make a quick software patch to prevent your ship from exploding. If the complication is resolved for this scene, you may continue. A complication may return to make things difficult for you in future scenes, acts, or missions. For example, an enemy ship you evaded may resurface or a patchwork repair you made to a leaking engine might shake loose. ■

05.1012

EXAMPLE OF GAMEPLAY

Captain Singh is leading her crew to infiltrate a secret Tal Shiar base. They hope to recover data the Romulans acquired about the Federation's military forces stationed at the Neutral Zone.

While hacking into their database, Miranda rolls a **Control + Science** task. Her target number is a 16. She rolls a 14 and a 20. Even though this is a success, it also generates Threat.

Miranda now has a choice. One option is to add a complication to the current scene. If she does so, it will make the infiltration harder; perhaps the Romulan security team stationed at the

base becomes aware of her actions and heads down to investigate.

Alternatively, she could decide to increase the Difficulty of her next roll. Saving the Threat for later seems tempting, as it means the character wouldn't have to fight her way out. However, Miranda doesn't know when Captain Singh may need to attempt a task next. It might not be needed for the rest of the mission! Or it might be needed to unlock the access shield to the Romulan base to escape. At this point, she has got no way of knowing... but she must choose now! ■

05.1013

Increased Difficulty

Sometimes, a situation will occur that makes your attempts to succeed harder. Increased Difficulty may occur as the result of Threat.

Under normal circumstances, to succeed at a task, you need to roll equal to or under your target

number on one of your d20s. However, in tasks that have their Difficulty increased, you must roll equal or under your target number with **both** d20s. In addition, you cannot gain Momentum when attempting a roll on an action with increased Difficulty even if you roll under your target number with both d20s.

EXAMPLE OF GAMEPLAY

Captain Singh is back on the ship. She is trying to navigate through a gaseous nebula. Her target number is 9. Due to a particularly bad roll she experienced earlier, she accrued Threat. She chose to use the Threat to increase the Difficulty on her next roll. Now, she needs to roll two successes instead of one. Miranda rolls and scores a 5 and a 14. The 14 is a failure and she needed both dice to roll successes.

However, she has Momentum stored from earlier in the act. She spends Momentum, which allows her to re-roll the 14, knowing she will have to accept whatever roll comes up. This time, the roll yields a 7.

Both dice are now under the target number, so Singh succeeds in navigating the field. Normally, she would have gained Momentum. But as the roll required two successes due to increased Difficulty, she gains no Momentum. At least she and the crew live to see another day. ■

05.1014

VALUES, DIRECTIVES, AND FOCUSES

"When I started helping you improve your social skills, I'm fairly certain I didn't include a boxing lesson."

– THE DOCTOR

Captains always need to think outside of the box if they want to accomplish their missions successfully. In this section, we'll look at additional tools you

possess to get the job done! Working with values, directives, and focuses can enhance your rolls and give you a better chance of mission success.

A ESTABLISHING AND CHALLENGING YOUR VALUES

EVERY CAPTAIN POSSESSES VALUES; CORE GUIDING principles or ideologies that guide them. These values, created when you make your character, act as their moral imperative, and help to determine how they will approach each challenge they come across. As you play this game, your character's values are the core of your character's identity, the beliefs that are central to who they are and how they act. Values are yours to determine, and this can be quite a daunting proposition. Defining four distinct, interesting, evocative phrases that can be used in play to guide roleplaying is a fun challenge with the potential to add a lot of drama to your story.

The Probability Matrix on page 90 provides a selection of random values you could choose, or you could create your own following the guidance in *Chapter 4* on page 88.

There are benefits in the game when you use or challenge your values to create moral conflict. Values can rise to the surface when they influence you to uphold a strong belief. They can also hurt

you, causing you to stick to a course that might prove detrimental to your mission. You may need to challenge your value, altering your belief system as new truths are revealed or experiences change your mind on matters.

When you use or challenge a value, you can choose to **either** gain Momentum or remove Threat. You cannot gain Momentum if you already possess Momentum. Threat removed in this way is spent and gone; you do not need to introduce a complication or increase Difficulty. In addition, you will want to create a narrative explanation as to why the value is changing. Was it something someone said? Is it a potent event that you experienced, some new information that shed light on your perspective of the universe? Make a note what caused you to change your value.

Keep in mind: You can only use or challenge a particular value once per game. Once you use a value, cross it out. Since you start the game with four values, you will have four chances

DERIVING VALUES FROM ACTUAL GAMEPLAY

You might notice during the normal course of play that your character makes comments or statements that – in retrospect – would make good values. At the end of your mission, think back to what you said or to something you recorded in your journal. Would it make a fantastic value? Were you pushed to the edge and said something rash? That might be a value.

Example: *Enabrin Madrek, a Cardassian played by Josh, is a chief engineer aboard the U.S.S. Pioneer. In a fit of anger during a desperate situation, Madrek yells at a Bajoran propulsion specialist who is*

panicked by a failing impulse drive. He yells at the specialist to get them to focus. “This is why the Bajorans need to grow a backbone, Ensign! You need Cardassian grit to push through problems.” Once things cool down, Madrek is sure to eat his words and get a strong talking to from the captain for insulting Bajorans, a sore spot for sure. At the end of the mission, Josh takes on the value of “You need Cardassian grit to push through problems,” which, based on the initial time it was used, could be used negatively in future missions by a roll on the Complications matrix. ■

05.201

during a mission to alter the course of the story by pivoting off your values. In narrative terms, you as the captain are growing and evolving during an adventure. You are maturing, learning, experiencing, triumphing, failing, hurting, and changing. This is the stuff all great characters are made of.

A value can be challenged to create opportunities to gain Momentum or erase Threat during gameplay. To challenge a value, however, you must be pressed to act out of character.

Once a value is crossed out, it cannot be used again. At the end of the current mission, create a new value to replace any that are spent in this manner. Your new value must be different from the previous one, as characters are constantly changing and evolving.

DIRECTIVES

A KEY PART OF **CAPTAIN'S LOG** GAMES ARE directives, a type of value that acts as an operating parameter for the mission at hand. These are usually mandated in the story by Starfleet and can be generated using the Mission Types matrixes that begin on page 257. Including directives would be very much in line with the theme of **Captain's Log** as Starfleet captains are often presented by their superiors with mission guidelines they are forbidden to cross.

One that is almost always in play is Starfleet General Order One (often referred to as the “Prime Directive” since the mid-23rd century), which forbids interference in the natural development of other civilizations. You can establish directives for your captain's mission at the beginning of the game

or during the mission to illustrate that the goals or circumstances of the mission have changed.

Like other values, you can challenge a directive if you feel following a directive is not in the best interests of the ship and crew or those you have been dispatched to aid. Challenging a directive is done in the same manner as other values. Simply cross the directive out, choose to either gain Momentum or remove Threat, and replace the challenged directive with an overriding replacement. At the end of the game, you should take note of the challenged directive, as this may lead to consequences from your character's superiors upon the mission's completion, the severity of which could hinge on the mission's success or failure.

EXAMPLE OF GAMEPLAY

Susan is playing a game in which Starfleet has assigned the *U.S.S. Blackburn* to retrieve a survey team from a pre-warp world. Susan establishes that Starfleet has imposed the following directives: “Adhere to the Prime Directive,” “Retrieve the survey team,” and “Gather all information gathered on the native population.”

During the mission, two members of the survey team are captured by native villagers while attempting to retrieve one of their remote sensor arrays. T'Saya is now faced with having to either devise a solution that satisfies all her directives or to challenge one directive to satisfy the others. ■

05.202

YESTERDAY'S ENTERPRISE

Since the Prime Directive was established after the *Enterprise* era of play, *Captain's Log* games set during this period would not have it as a default directive. If you wish to adopt the tenets of the Prime Directive while playing in this era, you may decide your captain's superiors instituted a similar mandate as a directive for a particular mission, or your captain may simply adopt the spirit of the Prime Directive as a personal command philosophy. ■

05.203

PLAYING NON-FEDERATION GAMES

You may have chosen to play a version of *Captain's Log* that places you as a member of a non-Federation or non-Starfleet polity. As such, that polity – be it Klingon, Pakled, or something else – might have its own set of directives.

For instance, the Ferengi Alliance has the Rules of Acquisition, a set of principles and values based on the accumulation of wealth and power by any means. If you are playing a Ferengi, you could view the Rules of Acquisition as your directives. You choose when and if to abide by them or flagrantly abandon those rules. Just make sure you keep a log of your decisions in case you must defend yourself in front of the Ferengi Commerce Authority. ■

05.204

FOCUSES

EACH CHARACTER HAS SPECIFIC FOCUSES THAT highlight their areas of expertise. How do focuses benefit your character during play?

- If the character has a focus that applies to the current task and they roll a number equal or less than their discipline rank, they immediately create an advantage or roll on the Advantage table (page 268). That advantage is now activated and can be woven into the narrative.

At the end of a mission, players may choose to swap out one focus for a new focus. This exemplifies the well-rounded nature of Starfleet training. See more about character development in *Chapter 4* on page 135.



EXAMPLE OF GAMEPLAY

While exploring a new region of space in search for an Class-M world ripe for colonization, Captain Singh's ship comes across a cosmozoan life-form. The creature is in the middle of giving birth but cannot seem to complete the cycle. Singh suggests using the deflector to create a gravimetric "push" aiding in the birth of the cosmic baby. One of Captain Singh's focuses is Deflector Systems. Her Reason attribute is 9 and Science discipline is 3; this creates a target number of 12. She rolls a 2 and a 19. The 2 is a success! And, 2 is below her Science discipline of 3.

Since she had an applicable focus (Deflector Systems), she rolls on the Advantage table (page 268) and receives "Surprise Discovery: The situation turns out to not be as grave as initially indicated or an aspect of it can be completed faster than expected." The player gives this prompt some thought and decides that the birthing event was a morality test from the sentient cosmozoan life-form. This surprise discovery ends up having the life-form grant safe passage to the new Class-M world where the adventure continues. ■

05.205

TAKING ACTION

"I'm not going to stand here while you rationalize yet another brush with death."

— THE DOCTOR

Throughout a mission, the variety of actions you may undertake varies considerably. Some can be relatively minor, like hailing another vessel. At other times, actions can have more crucial meaning, like pulling yourself up from a collapsing mountainside. You are required to represent yourself and your crew positively, understanding the actions you take reflects on your ship, Starfleet, and the wider United Federation of Planets. Because of this, you are trained to present yourself as your very best; everything from negotiating first contact to defending yourself from enemy vessels, investigating strange anomalies, discovering new life, and inventing new technology.

The following is a list of possible actions you may take during a mission. These act as a guide, things you can do to progress the story, resolve tasks, and solve the myriad challenges you'll face. **This isn't an exhaustive list.** Instead, these show what actions you and your crew are likely to undertake. Starfleet trains their captains to show flexibility in how they tackle obstacles, and you're encouraged to use these examples to create exciting and innovative solutions as well.

A PERSONAL ACTIONS

CAPTAINS ARE TRAINED TO THINK FIRST, ANALYZE every situation carefully, and investigate every possibility before they decide on the best actions to take. However, in the field, they often find themselves challenged to think fast, reacting to threats as they occur. The following actions cover for each of these possible actions, ranging from calculation and deduction to handling (often violent) confrontation.

These actions could generate Momentum or Threat. Use the examples below as guidance on how to drive the narration about your captain positively or negatively. You are always free to roll on the Momentum or Threat Spend tables in *Appendix I* if you need prompts.

Investigate

Choose Insight, Reason, or Presence plus one discipline that best fits the situation, and use them to generate your target number to understand a problem, discover new facts, or research a topic of scientific inquiry.

- **SUCCESS:** You discover a fact about the mission that was unknown to you, or you reveal something about the problem you're facing. How does this discovery inform the next steps you need to take? Does it change your perspective? What happens now?

- **FAILURE:** You uncover information which leads you down a confusing or misleading route of inquiry or causes you to leap to an incorrect conclusion. Is there something else to investigate? How does this dead end change your approach?
- **MOMENTUM SPENT** on this success is an advantage that gives you additional insight, a positive lead, or other piece of information. It could also end your investigation earlier than you thought, leading you to act quicker than anticipated.
- **COMPLICATIONS** on this roll could cause you to act on incorrect information without considering the repercussions and possibly causing disruption, misunderstanding, or additional complications.

Diplomacy

Choose Control or Presence plus one discipline that best fits the situation, and use them to generate your target number to forge a connection with another person, defuse a critical situation with your words and reassurances, demonstrate your trustworthiness, or mislead someone.

- **SUCCESS:** You can sway the target of your attention to your way of thinking, demonstrating what you wish them to believe in a convincing manner. Have you earned a new ally in the process?
- **FAILURE:** You are not as convincing as you had hoped you might be, or your target is able to ultimately outwit you at your own word games. How will this come back to haunt you in future encounters with that person? What type of fallout will your failure cause for your ship and crew?
- **MOMENTUM SPENT** on this success could add some new benefit to your relationship with other characters, perhaps encouraging them to help you or others, or prevent a situation from escalating into violence.
- **COMPLICATIONS** on this roll could result in people becoming mistrustful of yourself or your agenda, choosing to act against you and your goals.

Overcome Adversity

Choose Control, Daring, Fitness, or Presence plus one discipline that best fits the situation, and use them to generate your target number to overcome a problem, combat danger, or accomplish a task when there is risk, a deadline, or other pressure involved.

- **SUCCESS:** You complete the task you set out to do or avert the danger you faced. How does your success lead you onto the next part of your act? What are the next steps you need to accomplish your wider mission?
- **FAILURE:** You find the obstacles in completing your task to be insurmountable, or you are overpowered by the danger you faced. How does this failure set you back? Do you suffer in any way? What do you need to do now?
- **MOMENTUM SPENT** on this success could add some new resources to your efforts, let you solve the issue quicker or with greater flair than you needed to, or provide a pivotal success in the progress of your mission.
- **COMPLICATIONS** on this roll could introduce an unexpected setback or demonstrate some compromise or personal cost for your actions.

Theorize

Choose Reason plus one discipline that best fits the situation, and use them to generate your target number to propose the solution to a problem, speculate about observable phenomena, or hypothesize about a course of action.

- **SUCCESS:** You can analyze the information at hand to create a working theory which may benefit you or allow greater clarity on the problem at hand. How does this information challenge your assumptions? What actions will you take to put your theory into practice?
- **FAILURE:** You are overwhelmed by the amount of information you're confronted with, struggle to connect important clues, or are accidentally or purposefully misled. How will you correct your misinformed conclusions? Will you even recognize your theory is wrong?

- **MOMENTUM SPENT** on this success could allow you to resolve a complication brought about by a mysterious force or entity, let you enact a different course of action than one you'd previously attempted without success or discover a whole new way to approach a problem at hand.
- **COMPLICATIONS** that increased the Difficulty of this roll may cause you to make assumptions, act brashly due to beliefs based on miscalculations, or cause you to attempt an unwise course of action.

Landing Parties and Away Missions

According to Starfleet protocol, the captain should apply caution when deciding to lead a landing party or away mission. Leaving their ship comes with its own array of risks, not only for the captain but the crew as well. However, it's also very common that an away mission will require direct oversight to be

completed successfully. As captain, you may prefer to delegate away missions to your crew, while at other times you may lead them in person. There is no set rule. You must determine what is best for the mission.

While off-ship, you possess a means of open communication to the ship. You may still issue orders to the crew aboard, utilizing the ship's system and discipline ratings for normal ship actions as above. However, if communication between you and your ship is ever disrupted, which can occur by any number of potential hazards, you cannot issue ship actions until normal communication is restored.

While leading an away mission in person, you may choose crewmembers to accompany you. This may be a science team for analysis of a new planet, a medical team to help treat injured civilians, or a security team when heading into dangerous environments. This must be done before you leave the ship. Select one of the ship's departments. While on the away mission, you may utilize that department's discipline rating in place of any of your own.

HOW DO I GET MY NPC CREW INVOLVED?

You are playing a character who is the star of *Captain's Log*. But any fan of *Star Trek* knows that a ship has dozens, if not hundreds, of crew members who assist the captain in performing the thousands of operations needed to keep a ship functional. In addition, a captain rarely goes on an away mission alone. That is what away teams are for.

The purpose of *Captain's Log* is, admittedly, to keep the focus on one character. However, you have three options to add more characters into the game without having to worry about juggling a lot of mechanics.

1. **USE THE SHIP'S DEPARTMENT RANK TO REPRESENT THE CREW.** A quick way to resolve NPC success is to use your ship's department rank to symbolize their expertise.

Roll the ship's **Systems + Department** as if they are your crew members.

2. **MAKE CHARACTER SHEETS FOR NON-PLAYER CHARACTERS.** As a player, you can create as many character sheets as you desire to represent your bridge crew, junior officers, and other non-player characters. Each character will have their own **Attribute + Discipline** ratings and focuses that you can consult before making a roll.
3. **PROBABILITY MATRIX.** An even simpler option is rolling on the Yes/No Probability Matrix on page 254 to determine the likelihood of success when an NPC performs an action. It is **Probable** that your chief engineer restarting the warp drive can succeed. It might be **Improbable** they can do this while battling the Borg in engineering. ■

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How to Use Your Ship in Play

If you are not participating in the task, then roll the appropriate ship's **System + Department** to attempt a task roll. This represents the crew also. Ship talents can provide an advantage if the dice rolls equal to or less than the department rank.

You can choose to attempt a task with the ship. While using a ship to perform tasks, you may utilize the ship's system rating in place of any of your attributes. You also gain access to the ship talents as if they are your own focuses.

EXAMPLE OF GAMEPLAY

While the *U.S.S. Tamara* is providing medical relief to Deneb IV, which is experiencing an outbreak of Rigelian fever, Captain Singh comes across a situation which requires her to divide her attention. While administering vaccines, several of her crew – including the flight controller – are accidentally infected with a mutated variant of the disease, requiring the crew to synthesize a cure for this new variant. At the same time, several profiteers attempt to make off with some of the vaccine, aiming to sell it to the Denebians for a considerable fee.

Singh decides to handle recovering the vaccine directly, jumping into the conn station to plot a course and give chase. She has faith in the medical crew to use the ship's computers to analyze the variant and find a solution. She opts to delegate; the ship's **Computers + Medicine** create a target number of 12. Her roll yields a result of 15 and 8, a success!

Satisfied the ship's doctor has the issue well in hand, Captain Singh gives chase. As she is opting to take the helm, she'll roll the ship's **Engines (6)** plus Singh's **Conn (1)**, which gives a target number of 7. The roll is unfortunate: a 9 and a 13! That would normally be a failure, but Singh doesn't want to give up that easily!

She has a value of "Don't Permit Injustices to Go Unchallenged," and profiteering from a medical disaster would certainly qualify for using this value. She opts to challenge this value, adding to the narrative that her flight skills are nothing compared to the profiteer pilot's flight skills. She will be making some rolls on the Yes/No Probability Matrix in the next scene to determine if the pilot manages to lose her. Having challenged the value, she crosses it out to create Momentum. She spends it immediately to re-roll one of those dice. She picks one up, and hopes for the best as she re-rolls... ■

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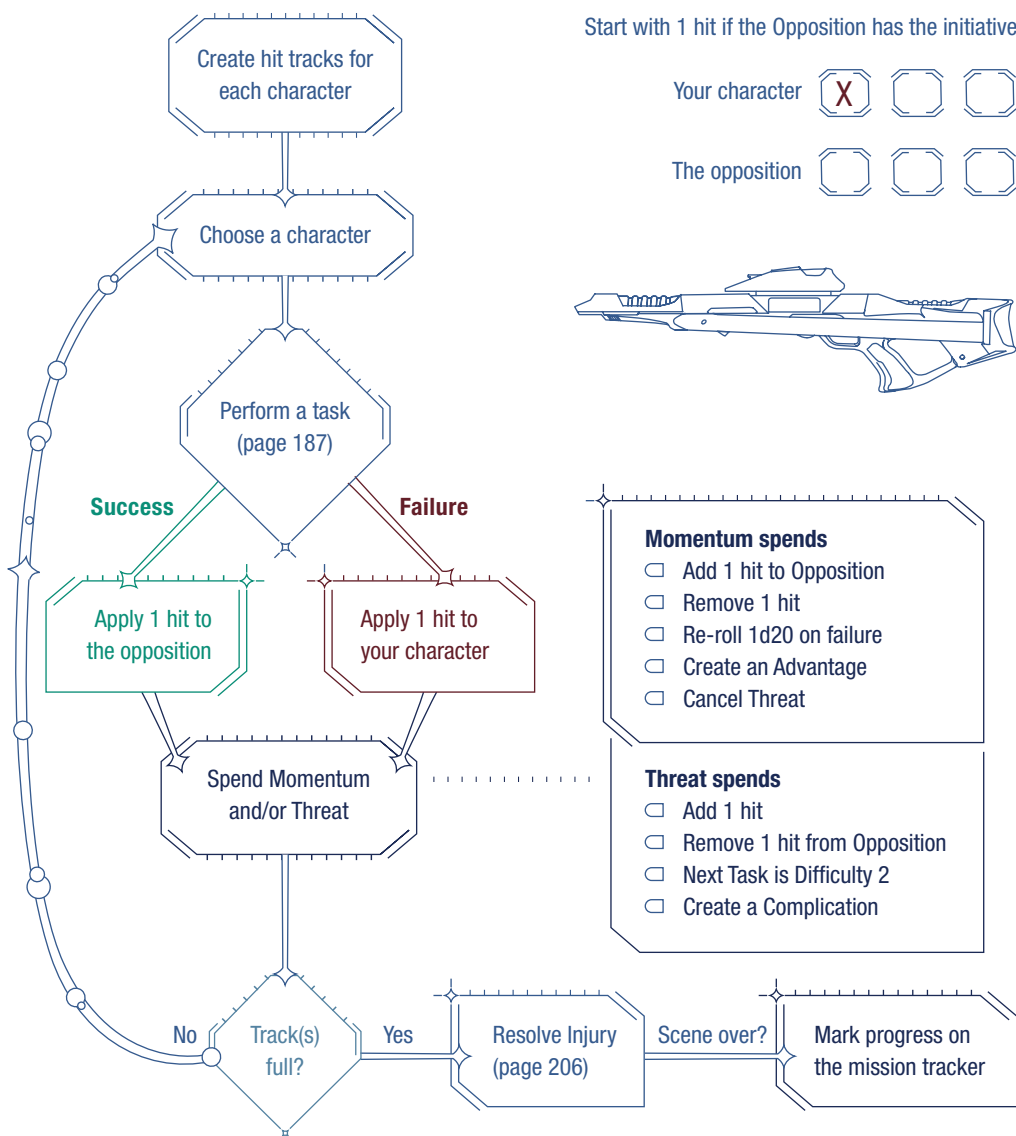


A COMBAT

AT TIMES, YOU MAY COME UNDER ATTACK. ATTACKS can come from a variety of sources: people, animals, ships, spatial anomalies, robots, etc. Therefore, you have been given training to keep yourself safe from harm. Fight scenes in *Star Trek* are rarely prolonged bouts that monopolize most of an episode. Combat is swift, decisive, and potent.

How does combat work in ***Captain's Log***? When launching into a combat scene, you roll the attack, check the result, determine if it was successful or not, and then narrate the outcome with as much detail you can muster.

PERSONAL CONFLICT FLOWCHART



Here is how hits and injuries are determined:

- **ROLL SUCCESS:** 1 hit on opponent
- **ROLL FAILURE:** 1 hit on your character
- **MOMENTUM** can be used to score an additional hit or to create an advantage. You may roll on the Advantages Probability Matrix on page 268 or create one that matches the scene.
- **THREAT** might be generated by the roll by rolling a 20. Threat can be used for scoring an additional hit on your character, creating a complication, or making the next action require two successes.

How does one defeat their opponent? Once you land three successful hits on a foe, that foe is considered **injured**. The “Where are You Injured” matrix (page 316) and “What Type of Injury” matrix (page 316) indicates what that injury could be. You may modify this injury in a way that suits the story. Conversely, you may fail the roll or generate Threat. If so, narrate how your character has taken a blow. Once you have been hit three times, you are considered injured. Roll on the “Where are You Injured” matrix and “What Type of Injury” matrix to determine the possible nature of the injury.

EXAMPLE OF GAMEPLAY

Captain Jilel of the *U.S.S. Pioneer* is in a life and death battle against Romulan Commander Methra aboard an alien vessel controlled by Hehdi, a vastly powerful entity whose ship can fold space and travel nearly anywhere in the universe. The final fight has drawn Jilel and Methra into a bloody skirmish on the spark-showered main deck of the alien ship. Jilel wields no weapon whereas Methra has drawn a blade.

Jilel decides to act with swiftness and goes for a **Daring (9) + Security (3)** task roll, hoping to knock Methra out cold. He rolls 2d20 and scores a 6 and a 10. Success and a Momentum! Methra takes a hit. Jilel punches his foe in the face and uses the Momentum to create an advantage of “Methra Loses the Knife.”

Our Starfleet captain decides to deliver a double-handed blow to Methra’s shoulder for good measure. He goes for another melee attack. But this time he rolls a 14 and 20! Not only is this a failure, but it also generates Threat. Methra uses the Threat to cancel out Jilel’s advantage. The Romulan commander picks up the knife and stabs Jilel in the ribs before the captain can deliver his double-handed blow. Both Jilel and Methra have taken a hit.

With blood beginning to warm his uniform, Jilel is desperate for the win. He rolls his

Daring + Security once more and scores a 13 and 20. Though he successfully hits Methra – accumulating two hits against his foe thus far – he still generated Threat. Freshly wounded, the player controlling Jilel decides to make his next action more difficult. Jilel will need to roll two successes to be successful next roll.

Jilel rolls again and get a 6 and 19. One success. He needed two successes, so this is a failure. He decides to employ his value, “Experience Is the Best Teacher, but Also the Hardest,” to gain one more success, but he accepts the complication “Severe Internal Injuries” to represent being stabbed. Though Methra goes down, Jilel is likewise immobilized and unable to act until he gets back to the Pioneer’s medical bay.

At this point, Sylvan, the player behind Jilel, proceeds to narrate the details of this battle in her journal. She adds dialogue to the fierce battle in her story and includes vivid descriptions of body blows, jaw-crunching strikes, and a stabbing. In addition, she rolls a 20-sided die to determine how many hours it will take for Jilel to fully recover from the massive stab wound. Reflecting on the spent value, she decides that Jilel will eventually take more combat training from Lieutenant Commander Helkara, their chief of security. ■

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Things to Consider

When writing a combat scene, there are various details to consider that may make the conflict more realistic. Determine the combatants on both sides. This will typically be the captain and an attacker or attackers. If allies are fighting alongside the captain – such as the crew – they will be counted as combatants and should be included as well.

COMBAT TURNS AND INITIATIVE

Who attacks first in the scene? If this was an ambush on you, the opponent likely got to strike first. If so, they may score an automatic hit. You could consult the Yes/No Probability Matrix on page 254 to make such a determination. Starfleet officers rarely throw the first punch. Hence, the Yes/No Probability Matrix can help determine if an injury occurs. If you need the prompt, roll on the “Where Are You Injured” matrix (page 316) and “What Type of Injury” matrix (page 316) to determine the nature of the injury.

On some occasions, you might be the first to make a strike. But what if you are outnumbered? The likelihood of you landing a second hit before your opponents retaliate is slim, but not impossible.

Again, determine the probability of being to make a subsequent strike before your foe(s) and roll on the Yes/No Probability Matrix. **If the Yes/No matrix determines that you do not have the upper hand, make the next roll require two successes to succeed.**

***Example:** Captain Jilel is visiting his homeworld of Romulus. As the first Romulan ever appointed as a Starfleet captain, he has many enemies out to get him. Little does he know that his ambassadorial suite has been compromised and an assassin awaits him in his quarters. Sylvan thinks it is Probable (1-15) that the assassin gets to make the first strike. She rolls a 1! With that rolled, the assassin leaps from behind an ornamental raptor statue and plunges a sharp dagger into Jilel's side. He now has one hit. Two more and he is injured. Time to put those combat trainings from his chief security officer to use.*

PREPARING FOR COMBAT

On many occasions, you will have plenty of time to prepare before getting into a combat situation. You may roll a **Control** or **Insight** or **Reason + Command** or **Security** with the goal of adding some tactical insight, resource, or key equipment to the upcoming conflict. If Momentum is generated, then an advantage can be generated.

***Example:** Sylvan determines that Captain Jilel was on guard while visiting the Romulan throne world. Plus, he had gained the Hand-to-Hand Combat focus since the last mission after a bloody brawl. She rolls **Insight** (9) + **Command** (5) to see if Jilel was wise enough to come with a concealed weapon of his own. She rolls and 8 and 19. That is one success, so the answer is yes. Now, he and the assassin are armed and ready for this fight.*

MOMENTUM IN COMBAT

Momentum in combat can be generated in two ways:

- Rolling two successes on a Difficulty 1 roll
- Using or challenging a value to gain Momentum (page 195)

This Momentum can be used to score an additional hit on an opponent. It can also be used to cancel out a point of Threat. Finally, it can be used to create an advantage.

***Example:** Nursing a fresh stab wound, Jilel decides the better part of valor is retreat. Though armed with his own dagger, he makes for the doors to his ambassadorial suite. This will be a **Fitness** (9) + **Security** (3) task. He rolls a 2 and a 20! Though successful, there is a complication. Sylvan determines that Jilel makes it out the door but is tackled by the assassin from behind (complication). Both go rolling into the hallway. The assassin is on top of the captain and ready to deliver a death blow. Jilel decides to utilize another of his values, “My Family, Crew, and Ship Come Before Regulations,” to gain Momentum. Even though he was given strict orders from the Romulan*

Senate to come unarmed, he kept the dagger on his person in a sensor-shielded sleeve. This might come back to haunt him later. But for now, it is saving his life. He manages to stab his assassin. They both have a hit as they roll along the floor of the hall outside his suite. Still, there is the lingering point of Threat from the rolled 20. Sylvan will save it to make the next task require two successes to succeed.

RESOLVING COMBAT

Combat is resolved once either party suffers three hits. Then they are injured. Of course, a random advantage or story encounter might change the circumstances of the conflict so that neither party is injured.

Example: *Jilel and his assassin leave a trail of blood on the expansive carpet as they fight to the death. To make the story tense, Sylvan decides to allow Jilel another attack roll. Since Threat was generated in the last roll, it will take 2 successes to make a strike. Then she will roll on the Yes/No Probability Matrix to ask two questions: “Did Jilel bring a security detail?” and “Does the assassin have backup?”*

*First, she rolls his attack: **Daring (9) + Security (3)** with the Hand-to-Hand focus. She rolls a 13 and a 20. Fail, which results in a hit on Jilel! Plus a 20! Threat generated. These two hits bring Jilel’s total hits to 3! He is injured and out of the fight.*

It is Probable (1-15) that Jilel was allowed some sort of security detail, so Sylvan rolls and scores a 5! Rushing from around the corner, Lieutenant Commander Helkara arrives on the scene and spots the assassin. But does the assassin have backup? Sylvan decides that this is 50/50. She rolls a 20. Whew! So the assassin works alone. Spotting Helkara, the assassin bolts. Helkara must decide: tend to the captain or chase after the assassin? As a Starfleet officer, she really has no choice but to see to the captain. The scene ends with the assassin bounding over the ledge of the building to make their escape and Helkara sliding next to Captain Jilel while calling for emergency transport to sickbay.

HITS AND INJURY

Once you or your foe have landed three successful hits on the other, the fight is over. The “Where Are You Injured” matrix (page 316) and “What Type of Injury” matrix (page 316) can indicate what that injury could be should you choose to use them. You may modify this injury in a way that suits the story. You can also challenge a value (page 195) to gain Momentum and have things swing in your favor.

Once you are injured, you must depend on your crew or allies to come to your aid under most circumstances. Narrate the scenario, asking questions like “Who saved you?” “Were you captured?” “What kind of treatment will you need and where will that treatment take place?” “What did you lose since you failed to secure the victory in this fight?” “Is the enemy still out there?” “How might this fight change your values going forward?”

Example: *Jilel awakens in a Romulan medical facility. If his chief security officer had not been there, he would have died. However, he has still sustained injuries. In addition to the stab wound to the side, which was part of the narration, Sylvan decides to roll on the “Where Are You Injured” matrix (page 316). She rolls a 3 – damage to the left arm. She also rolls on the “What Type of Injury” matrix (page 316). She rolls a 7 – Break. So, in addition to the stab wound to the side, Jilel has sustained a broken left arm from the fight.*

OTHER SOURCES OF INJURY

In addition to standard injuries, battles can leave scars both visible and invisible. Exposure to radiation or toxins, mental trauma, or physical impairments can all add drama to an adventure. Though Starfleet medical technology can cure most common injuries in rapid fashion, more serious injuries could take longer to resolve.

In these cases, you may arbitrarily decide to roll on the Yes/No Probability Matrix to determine if your character has sustained any long-term harm. If so, use a d20 to determine how many hours, days, weeks, months, or years will be required to recover. These long-term injuries could affect your future choice of values or focuses. They can also be called back into the narrative at key points to add to your character development.

Example: Dr. Simon approaches Captain Jilel in sickbay. Jilel expresses that he expected to be released by now. However, the doctor ran some tests. It seems the assassin left a residual neurotoxin in Jilel's system that will kill him in – Sylvan rolls a die to determine the amount of time – seven days! Unless they can locate the assassin and determine the nature of the toxin, there will be no way to save the captain's life.

GETTING BACK INTO THE ACTION

Narrate how you get back into the action. It could be a temporary cure, a miracle concoction, or some other plausible advantage that puts you back on your feet. You may have a persistent complication like a broken leg or impaired vision that could make some actions Highly Improbable to succeed for the duration of a mission.



Example: With his mortality on a timetable, Jilel jumps back in command. The search is on for the assassin – and they have seven days to find them. Did they stay on the Romulan homeworld? Did they take the first transport off-planet? Rolls on the Yes/No Probability Matrix could spin this adventure in any number of directions. To add more tension to the game, Sylvan decides that every two days she will roll on the “Where Are You Injured” matrix to determine what parts of Jilel's body become impaired while on their desperate search. Can he stay functional enough to complete the mission or will he be sidelined before a cure is found? Will he die?

ACTING WHILE INJURED

A character can act while injured. However, you may decide to impose additional complications with a roll on the appropriate matrix. If physically injured, some actions might automatically be deemed Difficulty 2 (requiring you to roll two successes) to succeed. You could also choose to roll a random complication if an impairment makes success unlikely. Likewise, certain mental trauma could hinder one's actions. Uncertainty, flashbacks, remorse, guilt – these could all invoke complications. These complications should be used if you want to increase a story's drama, especially in Acts One and Two.

Example: Jilel and his security team face off against the Romulan Senate. They have come to convince the Senate to shut down all space flights until they can locate the assassin. The Romulan Senate claims to know nothing of the assassin and thinks Jilel's idea is extreme. They feel he is overreacting due to his impaired physical condition. Jilel tries to use his **Presence** (10) + **Command** (5) to sway the Senate in his favor. However, Sylvan determines that the effects of the neurotoxin are starting to show; hence, this will be a Difficulty 2 action. She rolls – 7 and 16. Fail. The Senate will not shut down space traffic, but they do give Jilel and his crew access to their traffic control systems and their security network for seven days. The crew of the Pioneer will have to make do with that.

Example: The adventure has ended. Jilel's would-be assassin was found. It was learned that they were part of the dissident Vulcan Isolationist Movement, a sect intent on sowing dissension among any efforts to reunify Vulcan and Romulus. The assassin was turned in to Starfleet authorities for trial and Jilel's mission could continue. Though the antidote to the neurotoxin was found and his physical abilities restored, Jilel is still shaken by the fact that factions deeply rooted in Vulcan society would take such lengths to kill him, as he is the first olive branch to his secretive people. As such, Sylvan gives him the trait "Suspicious of Vulcans." This could be used negatively in future missions as he deals with Vulcan members of Starfleet.

HEALING INJURIES

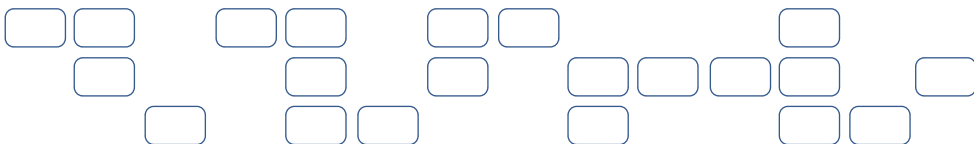
Minor injuries can usually be resolved by the end of a scene, act, or mission. The episodic nature of *Star Trek* lends itself to "character immunity," wherein heroes might be injured but are not usually killed off. As such, treat most injuries like this during a gaming session. No need to carry them over into the next adventure.

However, you may want to develop your character in a way that makes the disability, impairment, illness, or addiction a trait that becomes integral to the individual. This has been seen many times in *Star Trek*: Commander La Forge's visual impairment (*The Next Generation*); Lieutenant Detmer's cybernetic implants (*Discovery*); Raffi Musiker's addiction to alcohol (*Picard*); Captain Pike's mental trauma from exposure to the time crystal (*Strange New Worlds*). All of these could be considered traits that can be used like challengeable values in future adventures.

Resolving without Combat

All Starfleet captains know that words are more effective than violence; after all, changing the heart of a foe means they may one day grow to become an ally. Diplomatic training covers meeting with ambassadors. It also covers de-escalating conflicts, potentially preventing harm before it can happen.

How does one resolve a situation without resorting to combat? All parties involved must be able to communicate. This may require a working universal translator or an open communication channel between two vessels. If combatants cannot hear one another, consider other forms of communication such as hand signals or body posture; all species communicate differently. If there is a means to understand one another, it is possible to resolve a situation without violence. Otherwise, peaceful resolution may be impossible. Remember that it is most likely impossible to reason with an aggressive force if their ship does not respond to hailing messages.



A EXTENDED CONFLICT

WHILE MOST CONFLICTS YOU COME ACROSS IN your log can be determined with a single task roll, some may involve multiple rolls that take place over various scenes. These cases can include anything from intimidating an enemy vessel with feints during a tactical exercise, trying to defend a crew member in an alien court, or attempting to outwit a wicked computer programmer trying to blow up the station.

When an extended conflict springs up in your log, be sure to define who your opponent(s) are. Accurately describe the surroundings in which the conflicts are taking place. These surroundings will provide an ample supply of actions you can use to describe your conflict.

An Alternate Way to Track Hits

You may decide to create scenarios wherein more than 3 hits are required to win or lose a conflict. This allows you to create stories where the conflict is the central crux of a particular scene. A **hit** is a result of a completed task that places either your character or your opponent in an advantageous or disadvantageous position during an extended conflict.

***Example:** Kalenga wants a scene of a hearing between her captain and three Starfleet admirals. She wants to delve into the legal proceeding to determine whether her captain has violated the Prime Directive and should face disciplinary action. She thinks an extended conflict will better represent this event. As such, she determines the first opponent to score 6 hits will be declared the winner. Success could mean her captain walks away fully exonerated of all charges. Failure could mean loss of command and rank or internment in a Federation penal colony.*

WHERE TO START: If you decide to use an extended conflict, determine the amount of hits you and your opponent need to succeed. This is called the **Hit Track**. Remember, the opponent does not need to be a sentient creature. It could be a destructive computer program, prolonged natural phenomena,

a debate to be won, a disease to be cured, a fleet battle to win, a battle against the clock, or something else that would take more than one or two tasks to resolve.

ROLLING SUCCESSES: Each success you score counts as a hit against the enemy, be that a physical, emotional, or moral blow. It could include a scientific achievement during an extended research project. Or it could represent anything from a double fist slam, routing of an enemy armada, or a compelling counterargument. It all depends on the type of extended conflict in which you are participating. Once you complete the required successes on your Hit Track, you have won.

ROLLING FAILURES: Each failure you roll counts as a hit against you. If you suffer an amount of hits equal to the Hit Track, you are defeated. Either you have surrendered, forced to retreat, been outsmarted, been injured or damaged, or suffered some other disadvantageous outcome. Regardless of what has happened to you, the extended conflict ends with you being defeated by your enemy and should be narrated appropriately.

Similarly, if starship combat breaks out, a ship's Scale determines how many hits are needed before they are defeated. The number of hits needed to defeat an enemy vessel is a number of hits equal to its Scale. Your ship can sustain a number of hits equal to its Scale +2.

HUGE CREATURES

Some cosmozoan life-forms are of gigantic size. In the same vein as starships, assign a Scale to the galactic beast. The number of hits to defeat it will be equivalent to its Scale. The Life-form Size on page 287 can help you determine a creature's Scale.

***Example:** Sylvan (playing as Jilel) decides that she wants the crew of Pioneer to face off against a Borg cube. She studies a picture of a standard Borg cube and notes that it appears much larger than an Intrepid-class ship. Based on its size, she assigns the cube Scale 14. Pioneer's captain opts for a hasty retreat.*



Types of Extended Conflict

RANGED

If you are having a prolonged shoot-out with an enemy, it is considered ranged combat. This could be while conducting a siege, performing an orbital bombardment, or engaging in a fleet attack. When attempting to score hits on your target, you must consult your character sheet and attempt a **Control + Security** task. If a ship is involved, it could be a **Weapons + Security** task. Each success that you roll counts as a hit against your target. In addition, each failure that you roll counts as a hit against you.

PROLONGED HAND-TO-HAND

If you are physically attacking an enemy with punches or a weapon, it is considered hand-to-hand combat. This is different than standard combat as detailed on page 203. This could be tournament-level combat like boxing, Tsunkatse, or a bat'leth sparring session. When attempting to score hits on your target, you must consult your character sheet and attempt a **Daring + Security** task. Each success that you roll counts as a hit against your target. In addition, each failure that you roll counts as a hit against you.

STARSHIP

If you are shooting at an enemy ship with energy weapons or torpedoes, it is considered starship combat. When attempting to score hits on your target, you must consult your starship sheet and attempt a **Weapons + Security** task. Each success that you roll counts as a hit against your target. In addition, each failure that you roll counts as a hit against your ship.

SOCIAL

If you are having an extended discussion with an enemy or trying to convince or persuade others to change their minds or insight on a topic, it is considered social combat. This could include legal hearings, treaty ratifications, or hostage negotiations. When attempting to score hits on your target, you must consult your character sheet and attempt a **Presence + Command** task. Each success that you roll counts as a hit against your target. In addition, each failure that you roll counts as a hit against you.

Momentum in Extended Conflicts

During an extended conflict, Momentum can be spent to do the following:

- Turn a failure die into a **hit**.
- Reroll 1 die.
- Remove 1 **hit** from your character.
- Deal 1 additional **hit** to an enemy or starship.

Complications in Extended Conflicts

If you generate Threat during an extended conflict, roll one of these random effects:

d20	Complication Effect
1-5	The enemy removes 1 hit .
6-10	You suffer 1 additional hit .
11-15	You lose Momentum.
16-20	Reroll all successes.

USING YOUR SHIP

"This is huge for your mom. She gets to dive into the unknown on a whole new ship! Gah, I never get to dive into unknowns."

— ENSIGN BRADWARD BOIMLER



YOUR STARSHIP IN GAMEPLAY

AS A CAPTAIN, YOU HAVE AN ENTIRE STARSHIP at your disposal. The vessel serves as home not only to many crewmembers, but to some of the most advanced computer systems in the United Federation of Planets. These are valuable resources a skillful captain can carefully draw upon to complete the mission successfully.

A good captain knows when to draw from the expertise of their crew and when to roll up their sleeves to get their hands dirty. A careful balance between the two is key to becoming a competent captain, and can often be the difference between life and death!

When you issue an order to one of the vessel's various departments, your section chiefs rally the crewmembers to complete your instructions, all the while allowing you to remain focused on more pressing tasks at hand. You can also command your bridge crew to undertake several actions, such as moving the ship, firing weapons, or using the ship's computer to analyze data (see Actions, below).

To do so, select your ship's relevant **System** and **Department**; you may be instructed which ones to select by the action you are undertaking (see Ship Actions later in this chapter, on page 212) or by determining which are best suited to the action you are attempting. The sum of both values is your target number. Roll 2d20 to determine success in the same manner as when your captain attempts an action.

Using Ship's Talents

Ship's talents work like character focuses. If the ship has a talent that applies to the current roll and it roll a success under the Systems number, immediately create an advantage or roll on the Advantages table (page 268). That advantage is now activated and can be woven into the narrative.

EXAMPLE OF GAMEPLAY: SHIP'S ROLL

Singh has answered a distress signal from a damaged Federation shuttle. However, they arrived too late, and the shuttle is nowhere in sight. Singh must use the ship's sensors to try to pinpoint a trail, like a bloodhound catching a scent. There is no specific action for this, but because the action involves the ship's sensors, Singh can use that system. She can also use the ship's Science department to analyze the data recovered from the sensors. The sum of both Sensors and Science is 12; Singh rolls a 7 and an 18. It's a success, so she has a trail to follow, although it leads into Cardassian space... ■

05.401

Ship Actions

You may attempt the following actions with your ship. Note that you may choose to simply narrate the outcome of these tasks rather than roll for them, depending on the needs of your ongoing narrative.

Hail Them - Communications + Conn

- **SUCCESS:** You successfully open a channel with another vessel.
- **FAILURE:** You cannot communicate with the target vessel.

Jam Their Signal - Communications + Engineering

- **SUCCESS:** You prevent the other vessel from communicating with others.
- **FAILURE:** The target vessel can communicate, and potentially spy on your communications.

Go to Impulse - Engines + Conn

- **SUCCESS:** You navigate successfully at sub-light speeds.
- **FAILURE:** A malfunction or spatial anomaly prevents movement.

Engage Warp Drive - Engines + Conn

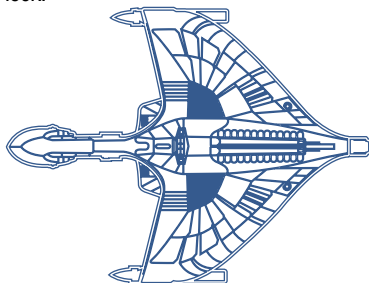
- **SUCCESS:** You travel at warp speeds to reach interstellar destinations.
- **FAILURE:** You have trouble in engaging your warp engines.

Scan - Sensors + Science

- **SUCCESS:** You identify something and define something about it.
- **FAILURE:** Your scans are deflected by the target's defenses or other impenetrable nature.

Transport - Sensors + Engineering

- **SUCCESS:** You transport somewhere under difficult conditions.
- **FAILURE:** You are unable to gain a transporter lock.



STARSHIPS TAKE ACTION, AT YOUR COMMAND

In *Captain's Log*, you might be the only player character in the story. Or your co-operative storytelling group might only take up a small subset of senior staff assignments. Hence, the starship as a character comes to the fore. The ship can make independent dice rolls at your command. Choose your starship's Systems and Departments by allocating points, like player character creation. You may do so up-front or define these attributes in play. (See *Chapter 4*, "Creation in Play," page 133.)

The starship is your crew, both literally (the group of people for whom you are responsible, if you portray a commanding officer) and figuratively: your team, support system, and family among the stars. It also represents the considerable technology at the fingertips of Starfleet officers and the dreams and aspirations of purposeful, spacebound communities like the *Enterprise*, *Voyager*, and Deep Space 9. Rolling a task with your starship's character sheet presents a chance to build the diverse supporting characters and the character of your ship itself, through your associated narration. ■

05.402

Starship Combat

Combat between starships occurs in a similar style to combat between individuals, albeit on a far larger scale. Many of the systems are the same or similar, but remember that for a Starfleet crew, their ship is truly a home. In *Captain's Log*, you can use the ship as an alternative set of disciplines. During starship combat, swap your captain's **Disciplines** for the ship's **Departments**. In addition, you may choose to let your ship roll the task, combining its **Systems** and **Departments** to make the roll.

INITIATIVE

Which ship attacks first in the scene? If this was an ambush, it is likely the enemy ship gets to strike first. If so, they may score an automatic hit. You could consult the Yes/No Probability Matrix on page 254 to make such a determination. Starfleet captains rarely fire first. Hence, the Yes/No Probability Matrix can help determine if that hit caused damage to the ship. Roll on the Systems Hit Table (page 308) and/or Generating Ship Damage matrix on (page 309) to determine the nature of the damage.

On some occasions, you might be the first to make a strike. But what if your ship is outnumbered? The likelihood of you landing a second strike before the enemy vessels retaliate is slim, but not impossible. Again, determine the probability of being to make a subsequent strike before your foe(s) and roll on the Yes/No Probability Matrix.

If the Yes/No matrix determines that you do not have the upper hand, make the next roll require two successes to succeed.

ATTACKING YOUR ADVERSARIES

Attack actions are made with a roll utilizing your vessel's **Weapons + Security**. If you succeed, track 1 hit against your adversaries. If you have Momentum, you may spend it to inflict one additional hit. When you have achieved a number of hits equal to your adversaries' Scale, they have been defeated.

HITS AGAINST YOUR STARSHIP

When you fail a task, your starship receives one hit. Consult the Systems Hit Matrix (page 308) to learn which system has been impacted. If your hits are fewer than your starship's Scale, consult the Generating Ship Damage probability matrix (page 309) – the affected system may have received Critical Damage. If your ship has received several hits greater than or equal to its Scale, the affected system receives **Critical Damage** as a certainty. If the affected system already has critical damage, re-roll on the Systems Hit Matrix until a system without critical damage has been selected.

CRITICAL DAMAGE

Once a system has received critical damage, a section of the ship is unable to function. Crewmembers need to flee that area. Emergency repairs are required. The section may even need to be sealed off. You cannot attempt any actions that involves use of that system until repairs are completed.

When three systems are critically damaged, the vessel can no longer engage in combat. The fight immediately ends, but this does not mean the game is over. Perhaps the enemy forces have knocked out your shields and weapons. Are they now beaming their soldiers over to your vessel to fight hand-to-hand with the crew?

RESOLVING COMBAT

At the end of combat, if you have been successful, fill in the current delta on the Mission Tracker. Only one delta on the Mission Tracker is ticked as the result of any single combat encounter, regardless of how many attack rolls were made during that encounter.

OTHER SOURCES OF HARM

Any action which could result in harm to the vessel or its internal systems has the potential to cause damage. This could be an artificial intelligence attempting to take over your vessel's computer, a section of the ship being taken over by the Borg, or hull damage from a collision with an asteroid. When you encounter such an experience, consult the Generating Ship Damage probability matrixes on page 309 and resolve the result as per above.

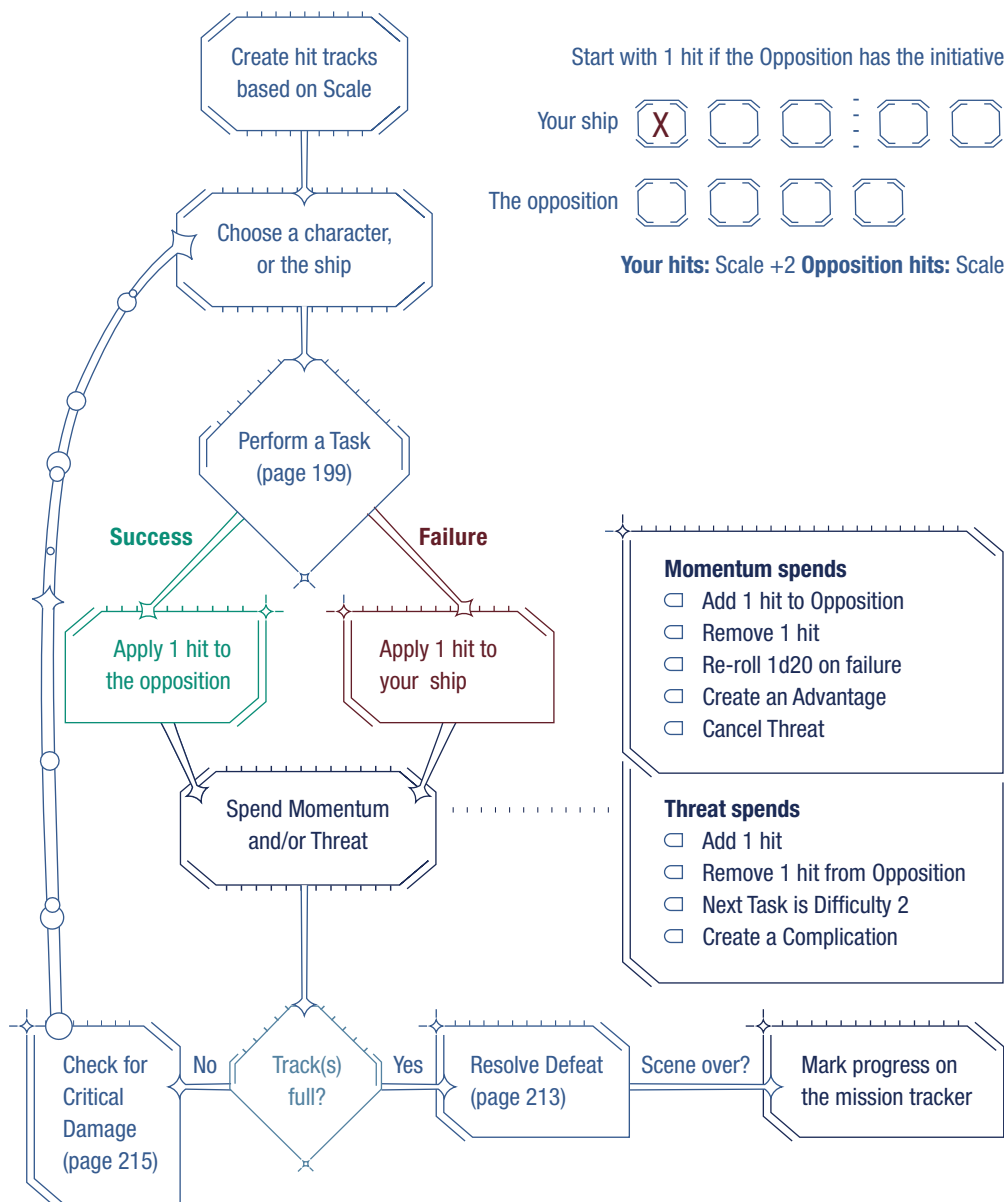
DO YOU WANT TO SIMPLIFY SHIP COMBAT IN YOUR GAME?

You may not care to keep an extensive record of damage during ship-to-ship battle. You may prefer to keep the action focused on your captain. If such is the case, make use of the System Hit Matrix Generating Ship Damage probability matrixes on page 308. You may also

use the Downtime for Maintenance table on page 310 or System Hit Matrix on page 308 to generate damage. The Determining Crew Casualties table on page 310 adds the extra drama of the effects of ship damage on your precious crew. ■

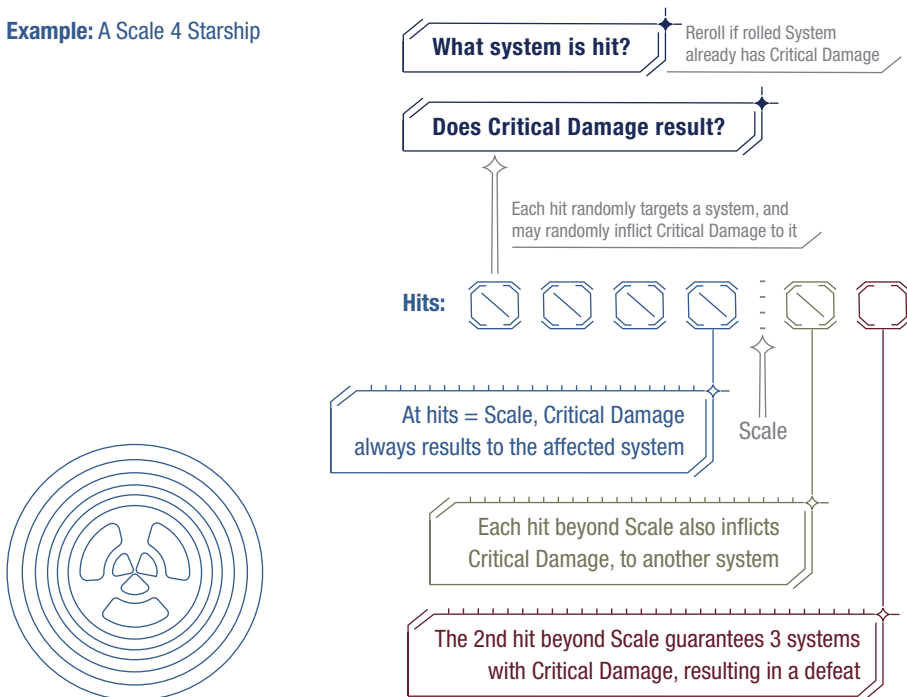
05.404

STARSHIP COMBAT FLOWCHART



STARSHIP HITS FLOWCHART

Example: A Scale 4 Starship



STORYTELLING IN STARSHIP COMBAT

“Shields down to 37%, Captain!” “Hull integrity compromised!” “Primary EPS grid on decks 5 and 6 offline!” “She’ll blow apart if we take another torpedo hit like that!”

In **Captain’s Log**, there are no weapon statistics or damage effects. Attack rolls are generic, and starship damage is tracked simply as “hits” and “critical damage.” How these actions and their impacts appear within your story is entirely up to your creativity with help from the Probability Matrixes.

“Hits” may refer to impacts or internal failures of many different kinds. A starship may withstand a certain number of these hits without being significantly harmed due to its shields, the innate resistance of its hull construction, or the minor nature of the damage. Removing these hits corresponds

to diverting power to shields, shoring up the ship’s ability to withstand more damage.

“Critical damage” may represent any condition that truly impairs the operations of the ship and its crew. It may be repaired, but will take significant effort to do so.

A “hit” might look like a phaser blast, a torpedo detonation, or an array of drones breaking off from a swarm to ram the ship. A “miss” might look like a fighter dodging a full spread of quantum torpedoes, or a cosmozoan regenerating its tissue in response to your firing everything you’ve got. Critical damage might look like a hull raked by disruptors, a debris-spewing crater, or a Borg virus remotely injected into your vessel’s computers. Think of the *Star Trek* media you enjoy, consult the Probability Matrixes, and use your imagination to narrate hits and critical damage in exciting ways. ■

05.405

STARFLEET DOES NOT FIRE FIRST... UNLESS...

Starfleet tradition has it that an officer or ship rarely instigates combat. Negotiation and diplomacy will be first and foremost attempted before violent or lethal measures are employed. As such, this can leave a Starfleet officer or vessel subject to an initial strike from an enemy.

In game terms, this could place your character or ship at a disadvantage from the first roll, especially if the random dice rolls indicate that you took a hit. You may think this is a severe drawback after you are the only side with a hit. However, there are some tactics and matrixes that you can refer to that might keep you out of this jam.

For example, upon entering an area where a threat is perceived, you could roll on the Yes/No Probability Matrix to determine if an ambush is discovered, your opponent accidentally reveals

their intent (e.g., a knife tucked up the sleeve), or a secret, automated defensive system in place. Perhaps you roll an **Insight + Security** task to spot any hidden dangers.

Likewise, a ship might encounter a rival species' vessel that is known to be hostile against the Federation. The enemy vessel fails to respond to hails. In this case, a captain might make the command decision to fire first. (Of course, the other vessel's communications systems could be down after having been used by members of the other species to stage a defection.)

A lot of responsibility falls on your shoulders if you decide to strike first. A balance of training and intuition is needed to make the right call. But, even the most seasoned captain makes mistakes. ■

05.403

REPAIRS

All Starfleet vessels contain modular components that can be replaced and repaired while on missions. If you are not engaged in combat, you can fill in a delta on the Mission Tracker to remove critical damage from one system.

ADDITIONAL ACTIONS

The following actions can be attempted during combat instead of attacking.

Disengage - Engines + Conn

- **SUCCESS:** You break out of combat from the enemy. Note that you have not been successful in this combat.
- **FAILURE:** The enemy maintains pursuit, and combat continues.

Emergency Repairs - Structure + Engineering

- **SUCCESS:** You remove critical damage to one department.

- **FAILURE:** You are unable to complete emergency repairs to your selected department.

Divert Power to Shields - Computers + Command

- **SUCCESS:** You may remove one hit from your vessel.
- **FAILURE:** You do not have enough spare energy.

Divert Power to Weapons - Weapons + Command

- **SUCCESS:** On your next attack roll, you score an additional hit on the enemy vessel.
- **FAILURE:** You do not have enough spare energy.

Defensive Maneuvers - Engines + Conn

- **SUCCESS:** Your enemy struggles to hit you; roll an advantage (see page 268).
- **FAILURE:** Your foe can maintain a weapons lock on you despite your evasion; roll a complication (see page 269).

MODES OF PLAY

“We are alone here, at the mercy of any number of hostile aliens, because of the incomprehensible decision of a Federation captain.”

— SESKA

Solo gaming is a wonderful option for fans of *Star Trek* and roleplaying games. This is especially so where forming a consistent gaming group can prove to be a challenge due to scheduling or other issues. In addition, you may be itching to jump into the *Star Trek* universe. Maybe you are brimming with ideas and concepts you want to test out. Now, you can do so with ***Captain's Log***.

Captain's Log could be your first step in understanding the common three-act story structure and the hero's journey. And who knows? Maybe one day you will write a *Star Trek* comic, novel, game adventure, or television show.

A WHY GO SOLO?

THE POPULARITY OF SOLO ROLEPLAYING GAMES IS on the rise. You have decided to take your gaming to the next level with ***Captain's Log***, a great way to take you boldly into the universe of solo gaming. You might be asking yourself, “Why go solo? Isn't *Star Trek* about a team – a crew – exploring the universe together?” It is. But the *Star Trek* franchise has spent decades helping us see the universe from the perspective of a captain's chair. This is your chance to be that captain.

Don't think of solo gaming as forgetting about the crew; think of it as spotlighting the captain and the major role they play in the successful functioning of a ship.

Managing teams. Driving a mission. Tough calls. Impactful choices. Insightful assessments. Split-second orders. Deep planning. Team building. Inspiring words. Last-minute, life-saving decisions. The weight of command. The responsibility for preserving life. Accountability. Bravery. Leadership. Obligation.

This is the stuff captains are made of, and you have decided to take the reins and fulfill Starfleet's mission.

Solo Roleplaying Games

It is true that many enjoy the interactive element of playing games with others. Notwithstanding, solo roleplaying games can be equally as fun and imaginative as any other tabletop RPGs. Admittedly, it is a different experience. But solo games unleash creativity in new and profound ways.

Captain's Log also offers a great solution for *Star Trek* fans who might not be able to find people willing and able to play ***Star Trek Adventures***, which is usually a team game facilitated by a gamemaster. Perhaps your schedule doesn't mesh with those of your friends. Maybe you live far away from other gamers. Scheduling conflicts, geography, and lack of passionate players could make this the perfect game for you.

First-time gamers or other individuals might like to enjoy tabletop gaming without having to put a whole group together, which can take hours of coordination and set-up. Solo gaming also lets a player decide how little or how much time they allocate to gaming. Play at your own pace.

Also, there is no need to reach a consensus with your gaming group regarding the style or era of play you want to run. Do you prefer to play in the *Enterprise* era when humanity is just reaching into the stars? Do you imagine yourself to be a captain like Picard, Sisko, or Janeway when the Federation was arguably at its finest? Do you want to jump into the 32nd century and explore the far future world of *Discovery*? Or do you want to create an entirely new type of adventure in a new era with a new set of rules to live by?

Solo gaming with ***Captain's Log*** leaves this all up to you to decide.

GETTING INTO THE ZONE

You have decided to experience ***Captain's Log*** as a solo player. Now, you get to pick your environment, not just in the game, but in real life. Maybe you want to play at home sitting cozily in your favorite chair or at your work desk. Maybe you decide to take the book and a set of dice into the backyard or to a local

IS THIS GAME JUST FOR STARFLEET CAPTAINS?

Not at all! Depending on your desires, you could easily tweak this game to play a variety of roles from a plethora of polities. Would you prefer to access your adventure from the perspective of a first officer, engineer, medical officer, security chief, cadet, or something else? Go for it. Just make sure to keep those officer logs so you can memorialize your awesome adventures. Likewise, nothing stops you from adapting these rules to be from the perspective of a Klingon captain. Do you want to push your imagination even further? These rules and the wealth of options provided in the random tables found in *Appendix III* can have you exploring the universe as a Ferengi, Romulan, Maquis, or a solo adventurer in space.

The entire point of ***Captain's Log*** is for you to control the story while adding in random events to push the limits of adventure and imagination. Go for it! ■

05.501



park. Do you have a favorite coffee shop or pub? Order your favorite refreshment and play there!

Also, you may want to listen to some of your favorite background music while you play. Some social media sites have playlists just for RPGs. Maybe you can build your own playlist with different options that set the mood depending on the type of scene your captain is in. This can take your creativity to a new level.

Great seating, snacks, and a good soundtrack can be all you need to launch your mission.

Captain's Log allows you the freedom to take your adventure anywhere on the planet, be it on a train, waiting in an airport, sitting in a museum, or standing in line to renew your driver's license. The possibilities are limitless. *Chapter 6* offers more tips on what you need to prepare to play.

JOURNALING

There is another benefit to playing solo RPG – journaling. Instead of just tossing dice for task rolls, journaling emphasizes imaginative roleplaying. Use

the d20 dice and random tables in the appendixes to create randomized creative writing prompts. These prompts help build your world and everything in it – peoples, places, and things. In addition, the random tables can help construct motivation for your character and non-player characters (NPCs). You can react to problems and situations as they randomly pop up, envisioning how your character would react. A new adventure awaits when you incorporate the suspense and tension made possible through rolling on random tables.

As your character moves through their mission, make notes along the way. Use paper, a computer program, or a phone app to memorialize your missions. This is a good way to look back on the fun you have generated. What's more, you can share your RPG writing with friends or on social media platforms that cater to fans of *Star Trek*, ***Star Trek Adventures***, or general solo RPGs. You could even create a blog to share with others. Some bold solo gamers have even recorded themselves playing and posted it on social media for others to watch. Years later, you may be thrilled to go back and recount your exciting adventures.

COLLABORATIVE STORYTELLING

COLLABORATIVE STORYTELLING DIFFERS FROM standard tabletop RPG gaming with a group. Collaborative games are not focused on players trying to find a way to succeed at challenges using dice rolling, a set of rules, and game mechanics. Play is focused on determining how characters change because of going through random events. There is no gamemaster. Generally, players take turns telling an ongoing story, tackling the mission from their point of view.

When the story is passed to the next player/storyteller, they adopt a “Yes, and...” attitude, an improvisational technique that suggests that a player should accept what another player has stated and then expand on that line of thinking. Collaborative storytellers could still utilize storytelling prompts as found in the appendixes to help them imagine or enhance plot twists and potential conflict.

In a collaborative game, any number of players could choose which roles they want to play. One could elect to be the captain while others take on other bridge roles, each player character adding to the story as they tromp through their mission. On the other hand, all the storytellers could take a hand in telling one captain's heroic journey, spotlighting that captain, and creating a log that has been constructed through group effort.

This form of storytelling might suit players well who are trying to create a plot like that seen in *Star Trek: Picard*.

CO-OP PLAY: SESSION 0

Once you've assembled a group of players, it is time for your first session together. This session is the most important meeting you will have with your players, as it will set the tone and expectations for the group moving forward. Often referred to as **Session 0**, use this meeting to establish ground rules, determine which era you will be playing in, and design the group's cast of characters and starship. Your goal during this session is to guide the group through this process together, and to answer any questions they might have about the rules and the story you want to run.

EXPECTATIONS

The first thing you should do is give each player a chance to introduce themselves, explain their personal roleplaying expectations, and express what they hope to get out of the game. It is a good idea for you to take notes and make them available to all players, as they will serve as the foundation for your game moving forward. This interaction is the first step to building trust within the group. In addition to making this information available to everyone, you should reference this information while preparing sessions to find a way to engage the players in satisfying ways. ■

05.502

CO-OP PLAY: PLAYER EXPECTATIONS

To help you connect with your players and establish the group's expectations, each player should be given the opportunity to answer the following questions as honestly as they can. If a player isn't comfortable answering any of these questions or answering them in front of the group, give them a chance to share privately with you after the session.

- What is your name and pronoun preference?
- What is your connection to *Star Trek*?
- What are you not comfortable with in a roleplaying game?
- What do you enjoy about role-playing?
- What accommodations might you need to fully access the content being presented?
- What types of plots do you **not** want to be part of? ■

05.503

CO-OP PLAY: SESSION 0 CHECKLIST

TOPICS TO DISCUSS

Use this session zero checklist to help you work through your first meeting with your group.

- ☐ Scheduling and establishing best channels for communication
- ☐ Player introductions and expectations
- ☐ Safety and consent
- ☐ Campaign tone and era
- ☐ Choose a faction (e.g., Federation or Klingon)
- ☐ Character concepts
- ☐ Complete lifepath process together
- ☐ Choose roles (e.g., captain, flight controller, engineer, etc.)
- ☐ Generate your starship or station
- ☐ Name the ship or station and give it traits
- ☐ Choose ship talents ■

05.504

I'M THE CAPTAIN, SO I ORDER EVERYONE AROUND, RIGHT?

Wrong. Though there is a chain-of-command, an insightful captain knows that their crew is the best of the best. They do not need to be micromanaged. Let's face it, some of us are control freaks. We feel that the only way to get something done right is by doing it ourselves, even if it's someone else's responsibility. This can be called micromanagement.

If you do this, it might seem that you do not trust your fellow players to make good decisions that have successful outcomes. Very few people

like to be micromanaged. A polished leader allows those under their authority to learn from their mistakes. They provide clear boundaries.

For instance, your crew may be under assault from killer robots. A micromanager might order each of the characters under their command to do specific actions like "Use your phaser to shoot off that robot's arm weapon." A leader who trusts their team might keep the order simple, like "Stop that robot!" and leave it up to the other person to create a solution. ■

05.505

THE COMMAND STRUCTURE

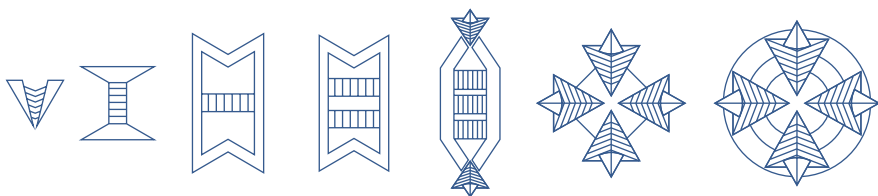
It would be wise to hear everyone's perspective on the command structure before launching into a new game or after joining an already formed crew. Is everyone clear on each character's rank and responsibility? Who is the first officer? Who is the second officer? Is there a third officer? Who is designated to lead each away mission?

There are times when a lower-ranked officer oversees a particular away mission due to a focus, or a special connection they have to the mission. Big problems could occur if those lines are not clearly delineated before the shuttle launches. Under what conditions should an officer pull rank? What is the role of the chief medical officer? Who can relieve the captain of duty?

Undoubtedly, there will come a time when command structure comes into question. It is

much better if these matters are discussed far in advance of a problem than in the moment. While playing in a collaborative game, you could call a timeout if you feel everyone needs to review the command structure, especially if emotions are high. One of the benefits of being the officer in charge of a particular mission is that you can end a heated discussion by dismissing people from the conversation or ordering people to cool off in another area of the scene.

What happens if a character refuses to follow such an order? This should, once again, be discussed far in advance of the problem so that each player is fully aware of what they are getting themselves into by breaking protocol. In addition, different polities (such as Klingons or Romulans) handle dissension far differently than Starfleet. ■



05.506

SAFETY AND CONSENT IN COLLABORATIVE GAMES

It is important to understand that roleplaying can be an intensely personal experience. Players join a game placing a strong amount of trust in each other – trust that the story you will be creating together will be a good experience, and that everyone’s personal boundaries will be respected by all involved. It is critical to ensure that everyone playing with you feels safe and comfortable in their gaming experience.

If you are playing *Captain’s Log* as a collaborative experience with other players, a wise way to start your campaign is to discuss the tone you want from the game, setting the expectations of the game you want to experience. Some players may want to delve into grittier, darker themes, while others may prefer to lean into humor. Any option is fine, but what matters is the group knowing what they’re in for. Be sure that everybody is happy before you start playing.

Ask your players if there are any situations that they would not want to approach in the game, or any topics they don’t like. If a player has a topic which is a “hard no,” then everyone should strive to ensure that topic never comes up in the game. Common “hard nos” might include child abuse, animal abuse, sexual assault, and unwilling bodily or mental possession.

Soft “nos” are subjects that players might be fine with but prefer not to engage with directly in the game. Think of these as “off-screen” or “fade to black” events. Common soft “nos” might include sexual encounters and substance abuse. You should approach these subjects with considerable care and with attention to players’ consent.

Be aware, however, that these preferences can change over time, so always consider them subject to alteration. Check in with your players and adjust accordingly. Encourage them to check in with you and each other as needed. ■

05.507

GUIDED PLAY

GUIDED PLAY IS MORE LIKE A STANDARD GAME with a gamemaster. Unlike a standard tabletop roleplaying game, the gamemaster does not need to spend time preparing for game night. They may not have a pre-planned adventure. No NPC statistics or ships statistics have been prepared. There is not a definitive villain or conflict, which is often the case with a pre-selected adventure.

Instead, the gamemaster might offer a few truths about the opening story. This might be done by describing the setting, introducing the characters in the scene, relating facts about the ship or crew status, etc. From there, the players might choose to roll an inciting incident or a mission profile from those provided in *Appendix I.30*. The adventure

begins there, with the gamemaster perhaps providing prompts or adding conflict as needed. Of course, the gamemaster can choose to play along as a character since this is a much “looser” form of roleplaying game than standard tabletop roleplaying games.

Guided play is a great way to introduce players to roleplaying games who may not want to memorize mechanics or roll dice. It can also serve as a good tool to teach your friends how to solo RPG. Then they can start creating their own *Captain’s Log*!

LEARN TO READ THE ROOM

Since *Captain's Log* does not require a structured adventure to play, it is easy for a story to go places that you never expected – or wanted – it to go. Being empathetic to the emotions and feelings of your collaborative group is a key skill if you are going to have weeks, months, or years of continued fun. There are many signs that a collaborative storyteller might give which could indicate that they are not entirely comfortable with how the story is unfolding. These could include:

- Crossing their arms over their body
- Glancing to the side or away from the main group
- Sitting back, as if trying to pull away
- Nervous laughter
- Prolonged silence

If you notice these, call for a pause and check in with your group – ask if they are happy to continue. If anyone seems hesitant, you should stop. A player does not need to outwardly say that they are unhappy – people often feel put on the spot and may not answer honestly in the heat of the moment. If you're unsure, be cautious and keep checking in. You shouldn't have to rely on a fellow player to catch these

cues; if you see something happening or feel something is off, say something.

When a player signals that they are uncomfortable with a subject, some people at the table may be tempted to ask why or inquire what it is about the content that the player found objectionable. This should be avoided – someone who has come to a game night will find little enjoyment in being quizzed about their fears or phobias. Everyone at the table should strive to be respectful of their fellow players.

Sometimes somebody may discover that they are uncomfortable about something only once it comes up. It's important to recognize this. A player may have stated that they are fine with intense violence, only to discover that gory descriptions are uncomfortable for them. If this does occur mid-game, treat it as you would any other discomfort and adapt your game accordingly. After the session, you should take a moment to touch base with your group to gauge if they are comfortable with the game, check if there are any issues, and, above all, if they're still having fun.

If you are playing online, you can do the same via webcam or by listening carefully to the audio stream. ■

05.508

TRANSPORTING YOUR CHARACTER

You may spend substantial time developing your character during solo sessions. It is possible that you may eventually want to introduce your character to other players during a collaborative or guided game. Furthermore, you may want to transport your captain into the full version of the *Star Trek Adventures* roleplaying game. That is a great way to showcase a well-developed character replete with a rich backstory.

You may want to take your character from *Star Trek Adventures* into *Captain's Log*. Refer to *Chapter 03.50* (pages 137-138) for more details on how to convert *Captain's Log's* characters into the format of *Star Trek Adventures* and vice versa. ■

05.5010

YOUR CHANCE TO BE IN THE WRITER'S ROOM

Captain's Log is your chance to be in the writer's room as you experience what it is like to establish a character, create a world, add complications, foment conflict, and define how the story moves along to a satisfying conclusion.

You are basically creating your own novel, episode, or cinematic experience with this game. You get to role-play through a scenario pulled from your own imagination and see if it works. You might be surprised by where the

story takes you and, in the end, it might add to your personal library of singularly creative ideas.

This guide is a great resource for aspiring writers who need to tap into the very limits of their imaginations. If you choose to play it in a collaborative or guided play session, then the experience will be very much like sitting in the writers' room at a production studio as a group of creatives keep pushing the story farther and farther into the realms of sci-fi legend. ■

05.509





CHAPTER 06.00

PLAYING CAPTAIN'S LOG

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LAUNCHING YOUR MISSION

“What up? We doing sci-fi stuff today?”

— BECKETT MARINER

Captain's Log is a solo game designed to put you in the hot seat. Experience the thrill of discovery, the rush of adrenaline as you protect the weak from danger, and the awe of helping the Federation find its place in the Galaxy. This game follows a format that allows you to play in your own time, whether you are on a break at work or relaxing at the end of the day.

In the previous chapter, you learned the rules of the game. This chapter outlines how to make your story flow in a dramatically satisfying way. Much of what is here are simply suggestions, rather than hard-and-fast rules. Use what works for you, ignore what doesn't, and add your own touches to get it just right.

PREPARING TO PLAY

YOU GET TO DECIDE WHEN AND WHERE YOU WANT to set your ***Captain's Log*** campaign. Is it during the time of your favorite *Star Trek* series or film? Does it happen in the same locations, or somewhere different?

While not strictly necessary, keeping something on hand to log your adventures is very rewarding. If you write, record, or even stream your play sessions, at the end of the game you have a story to revisit or even to share with the world.

If you have time before you begin your play session, perhaps review some of the episodes of *Star Trek* that have a similar tone and feel to what you want to experience in your stories or review their synopses in a *Star Trek* reference. After this, begin to envision your ship as well as the crew who call it home. Do you pattern them after real-life figures, such as

popular actors, or do you create them from whole cloth?

Remember that in any *Star Trek* series, the audience never knows a character completely within their first scene, let alone during their first episode. It is okay to not flesh out every detail of your character's backstory before you begin playing. In fact, saving some of it as a surprise for later gives you even more creative freedom because you get to come up with emergent backstory through gameplay.

Ask yourself, how does my story feel? Are the characters the cream of Starfleet's crop, boldly going, or are they the second-string staff who take care of the less-glamorous assignments? Does your campaign focus on exploration? Diplomacy? Something else?

THE HERO'S (OR CAPTAIN'S) JOURNEY

There is a style of narration often referred to as the hero's journey. In short, this involves a hero who goes on an adventure, is triumphant during a critical crisis, and comes home changed or transformed. In the case of *Captain's Log*, the hero is the captain, and each story in which they engage should send them into the unknown against strange new challenges that alter their values and perspective on the universe in a meaningful way.

You may find that your adventure's three-act structure follows this pattern of storytelling.

In Act One, you might be in the middle of performing routine shipboard duties, exploring the arts and sciences on a deep space mission, enjoying shore leave, or attending an important conference. Suddenly, you are called into an adventure. Perhaps Starfleet summons you to respond to a crisis, a mysterious guest stirs up trouble, a spatial anomaly threatens your vessel, or a routine away mission becomes a desperate fight for survival.

Sometimes, you as captain might be reluctant to get involved. Perhaps an enemy has developed a weapon that now threatens their own people and you have been asked to not only stop the weapon but save the enemy. Therefore, some impetus should be woven into the narrative to give you a compelling reason to get involved. True, directives from Starfleet are often enough. But, at other times, the captain has a lot of autonomy and leeway in deciding when and how to act. Can you include a compelling and believable reason why you must begin the hero's journey?

In Act Two, you will usually be thrust into the unknown, perhaps a technological problem, scientific dilemma, space battle, political drama, natural disaster, temporal vortex, conceptual conundrum, etc. In these situations, you will face tasks and trials that push you – and possibly your ship and crew – to their limits. This is where things are bleakest and seemingly

hopeless. Challenges and complications should abound in Act Two. Antagonists, mysterious figures, and enemies might arrive to throw more fuel on the fire. The dilemma begins to escalate, possibly to Galaxy-ending proportions. You start to feel the strain as decisions and orders are questioned, safety is put on the line, and relationships are threatened. This is often where helpers and mentors might provide encouragement and comfort or when an unexpected clue, discovery, scientific finding, or piece of technology gives a sparkle of hope.

Finally, Act Three begins moving toward resolution in this hero's journey. Act Two may have ended with major failure, a shocking turn of events, trauma, injury, or even death. In Act Three, you arise from the darkness and arrive with a dramatic solution to this adventure's quandary. Perhaps a friend, ally, or crew member provides a means of salvation – a medical cure, a new way to use ship systems, evidence of a conspiracy, a last-minute evacuation, etc. Whether you concoct the solution on your own or are helped by allies, this experience has changed you and taught you. You have grown as a person and as a captain. Now, it is time to take what you have learned and head back into the fray. Armed with more knowledge, deeper experience, and wiser tactics, you meet the challenge head-on! Even though success is not guaranteed, you have no regrets because the trials and tribulations which brought you to this final showdown have revealed more to you about the universe than you could have ever learned sitting in the comfort of your command chair.

By the adventure's conclusion, you normally return to your regular routine. However, you have more wisdom to impart to your fellow officers. You have been transformed and may make an account of this journey in your mission log. And you may find that even years down the line, you can look back on this adventure and use lessons learned to triumph over strange, new challenges that you are sure to encounter. ■

06.101

A THE THREE-ACT STRUCTURE

MOST MOVIES AND STORIES FOLLOW A THREE-ACT structure, even if many Star Trek episodes have a teaser plus four or five acts by virtue of their need to include commercial breaks. Those three acts in traditional storytelling generally break down as follows: In Act One, a problem or call to action arises where we learn about what's going on. Acts One and Two typically end with rising tension as some new information is revealed, or a new crisis rears its head to oppose the crew. In Act Three, the tension reaches its greatest point before the climax, where the crew saves the day (or doesn't). After that is a short segment showing the outcome and resolution of the overall story. If the episode is part of a serial storyline, then Act Three often ends on a cliffhanger.

Cold Opens

Cold opens, also known as teasers, are short segments that introduce the story, which takes place before the theme music and the start of Act One. A cold open is an ideal way to kick off your game session. In essence, it is the thesis of your story.

Example: In the original series episode "Journey to Babel," we start with a shot of Bones and Kirk finishing getting prepared to receive a diplomatic delegation. With a few sentences of dialog, we learn that a host of alien delegations are about to upset the order of the crew's daily routine. Stepping out into the hall we are treated to new and exotic aliens crowding the walkway and conversing with the officers. Resplendent in their dress uniforms, Kirk, Spock, and Bones stand ready with a security detail outside of the shuttlebay.

After some dramatic music and narration from a shuttle control officer working off-screen, the doors part, and from the shuttle emerges Ambassador Sarek. The ambassador strides towards Kirk and his entourage. While Sarek's and his wife's reception to Kirk is cordial and appropriate, the Vulcan ambassador turns a cold shoulder to Spock. Soon Sarek even rejects the

notion of getting a tour of the ship from Spock. To alleviate the tension, Kirk suggests that Spock beam down to Vulcan and spend time with his parents. Then comes the dramatic reveal: Sarek and his wife are, in fact, Spock's parents.

This introduction works because it turns convention on its head. Aren't the Vulcans supposed to be emotionless and logical? Then why is Sarek offended by Spock's presence? Once we learn of their true relationship, we now must wonder why Spock's own father wants nothing to do with him.

Teasers don't have to be long to be effective.

Example: The Next Generation episode "Cause and Effect" opens in media res. We see the Enterprise lurching through space, while the various crew members try in vain to correct the situation. The teaser ends as Captain Picard shouts "All hands abandon ship!" followed by the fiery destruction of our beloved starship.

In just 47 seconds the audience gets hooked into the story as so many questions emerge. Are our heroes really dead? Why was the *Enterprise* in trouble? What is going on? How are they going to get out of this one?

The purpose of the teaser is to hook you as a viewer. In both situations, "Journey to Babel" and "Cause and Effect," the episode cuts to the theme song with an intriguing revelation. Your plot hook does well if it presents a new scenario, but asks more questions than it answers.

The Captain's Log

The show's captain usually delivers a short monologue into their audio log, bringing viewers up to speed on the episode's setting. It's not unusual for the captain to record a supplemental log or two in the middle of the episode, usually as a way to remind the audience of what's going on. The captain often gives a concluding log recording, summing things up just in time for the closing credits.

In **Captain's Log**, missions are usually three acts long. You can write down everything that happens in your game as you roll and resolve it. Or if you feel like saving some time you can play through an act, then summarize it in a supplemental log that is only a paragraph or two long. See *Chapter 06.30* on page 234 for ideas on writing mission logs.

New Act Questions

As you progress, ask questions to generate the context of the drama as it unfolds. Ask the questions both at the beginning of each act and whenever the location changes. For instance, when the crew beams down to a new planet, you should describe the scene before them.

Use the various probability matrixes contained in *Appendix III* to generate planets and details about locations.

It is a good practice to write down details as they come up, but you do not have to generate a new page or paragraph for every little thing. One expedient method is to write the scene details on notecards or on your electronic device. You can reference them during play, then use them to construct a written narrative (or a spoken monologue if you happen to be recording your play session for a stream or podcast).

Determine which characters are present in the scene. Do you need to generate some interesting non-player characters? Use the Allies and Adversaries matrixes located in *Appendix II*. In Act One you may begin on the bridge of your ship; whatever you may have determined to be your plot hook could be present. It may be useful to include this information in a supplemental log so you can keep track of what's happening.

After you have the rough assembly of the NPCs who are present, dive deeper. Come up with sensory details for a richer, more immersive experience, and note these down. One detail can “chain” into another.



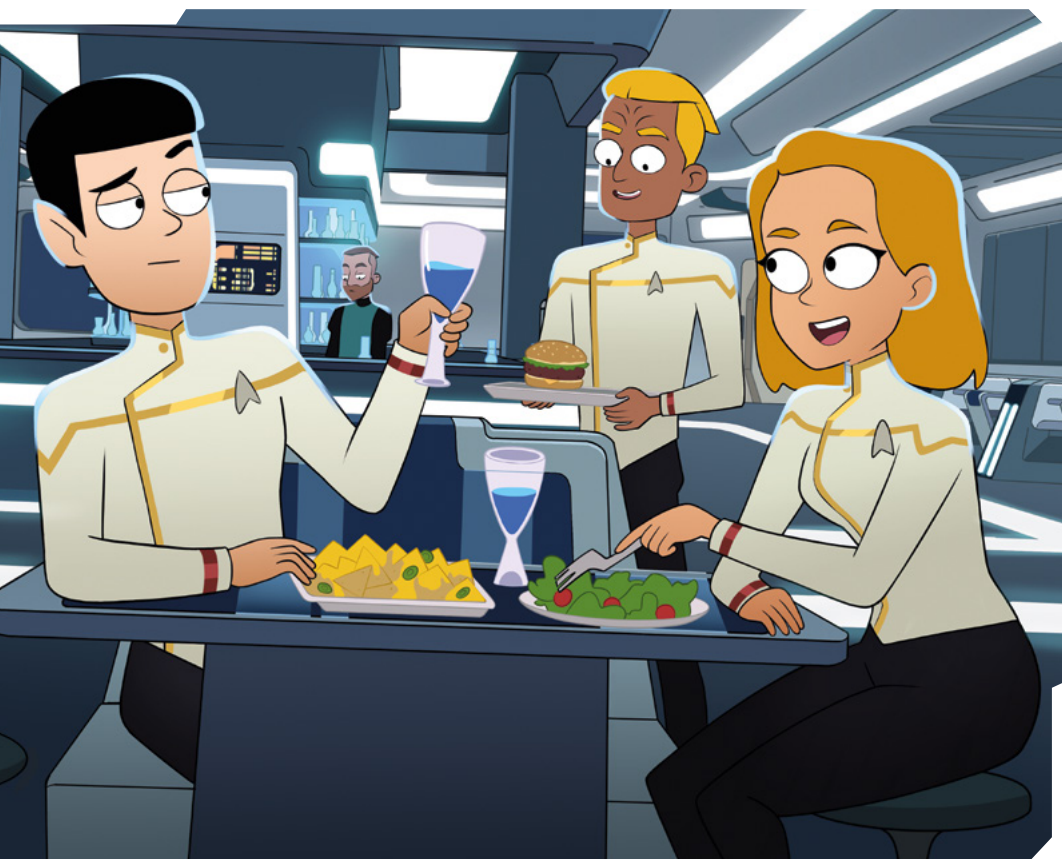
For instance, if you designate the planet that your away team just beamed down to as a swamp world, what do you picture in your mind's eye? Likely you see an overgrown area with a watery or muddy surface. It is probably thick with trees, vines, and grasses. What does it smell like? Most swamps are heavy on rotting vegetation, so you might catch the scent of sulfur or some other noxious chemical. Are there sounds of amphibians or birds? Maybe the splashes of fish or of popping mud bubbles?

Use the probability matrixes in *Appendix III* to generate planetary conditions and features, Beasts of the Galaxy on page 287 for weird and wondrous creatures, Locations on page 302 to detail the scenery, or Encounters on page 270 to add a rich tapestry of details to your current mission.

Besides immersion and illusion of sensation, these details also provide ideas for solutions to your problems. Ask yourself, "What technology or tools are available to me here? What resources do the antagonists have? Are there other items, people, or conditions in the scene that might make things interesting?"

Coming up with these details provides a framework for determining how the characters react to their circumstances. If Lieutenant Hans beams down to the swamp world, he is likely to grumble about the putrid atmosphere and mucky ground, whereas if Commander Buteau finds herself on the pleasure planet Risa she will probably act in a carefree or lighthearted manner.

Use the probability matrixes in the appendixes to come up with more plot points. They can help you to create a location, whether you are out in space, on a starbase, on a planet, or somewhere else.



CONSTRUCTING YOUR UNIVERSE

“It’s a forgone conclusion that none of these people have ever seen an extra-terrestrial before.”

— JAMES T. KIRK

A SCENES

THE KEY TO MAKING GREAT SCENES IS FIGURING out the dramatic question. If you want to do something and there is nothing to be revealed by your action, make a quick judgment and move on. There is a reason *Star Trek* does not show every turbolift ride or replicator meal. Those elements add color to scenes, but deciding what gets spotlight time at the table will help the overall pacing of your story. Design scenes that ask a question about the adventure, one of the characters and, preferably, both.

Most scenes have an element of plot development. Whatever adventure you have in mind for your captain requires scenes where they uncover the plot. This means investigating the subspace anomaly or talking to the refugees from the planet and so on. Make sure that whatever information is necessary to move to the next scene is accessible without rolling dice. Dice rolls should be used to determine the success of a critical task, to decide the probability of something happening, and to generate details when you get stuck with the narrative.

Many scenes also offer character development. This development connects the scene to your captain. You have already decided what character development you wish to see through your character’s values. Values are there to be explored and challenged. A character with a value connecting them to a rival, for example, should see that rival

define the character as the character defines the rivalry. Why are they rivals? Is there something about the rival that you admire or respect? How deep is their animosity for each other? To what levels will they go to win? These are scenes that should happen during play because they reflect on your values.

Scenes are likely to have one or more dice rolls. These rolls should not impede the flow of the story but offer interesting directions for the story to go based on the success or the failure of the roll. Failure should not mean the game stalls until a success is rolled. It means you might have to choose a different path to get to the end of the adventure. These rolls can also offer additional information that can let you prepare for later encounters or hint at plot twists you could weave into your narrative. And it is perfectly okay to add in rolls for a little extra tension.

A key element in scene pacing is knowing where to start and where to end. Get right to the thrust of the scene. If you are questioning a prisoner, start the scene in the brig with the prisoner offering the information for a price. If you have been sent to pick up a passenger, start the scene where you realize the person is not there. Getting to the question will keep the scene engaging and push toward its resolution. Likewise, once the question is resolved, move on to the next scene. This should happen quickly.

SITUATIONS IN SPACE

WHILE YOU ARE ON A STARSHIP, IT IS ALSO important to determine what's close at hand, astronomically speaking. The following questions help set up your scene:

- Are we within a star system, or in interstellar space?
- Are there any phenomena nearby, such as nebulae, wormholes, ion storms, or exotic matter?
- If in a star system, are there planets? How close or far away are they? Is there an asteroid belt in which my ship (or an enemy ship) might hide?
- Do spaceborne creatures soar through the vacuum here?
- Are there other ships in the area? If so, are they friendly, neutral, or hostile?

Make up the answers on your own or use the extensive probability matrixes found in the appendices to answer these types of questions.

Not everything you dress your set with needs to be functional or germane to the plot. At least not right away. Decorating the space around your ship with beautiful or fascinating scenery can be just for your own enjoyment.

Of course, that is not to say that you won't come up with a way to make things work in the end. Maybe those experimental probes you had been using to explore a gaseous nebula can be retrofitted onto your quantum torpedoes to make them better able to track that cloaked star beast? Or perhaps the pulsar you are visiting is the key to understanding the "song" of a long-dead people?

Stellar Cartography

Real-world space navigation is a complex, involved process. This section describes ways that you can quickly describe how your ship is going somewhere or moving without getting bogged down. Sitting at the desk with a compass, protractor, and calculator app slows down gameplay and reduces immersion.

When you are trying to figure out where to go next, warp navigation is simple. Instead of plotting an exact course, just issue the command, "Set course for the Waddill Nebula, Warp 7."

In space combat it is easier to just fudge things with attack patterns and maneuvers. Most Starfleet captains use attack patterns with a Greek letter, such as "Attack Pattern Theta," or the name of a tactician, such as "Attack Pattern Chakotay Beta Seven." To dodge incoming fire the captain usually calls out "evasive maneuvers," "hard to port," or something like "Evasive Pattern Delta!" If you are not in the mood to describe the nitty-gritty of your combat, use this method to make the process run more smoothly.

Places to Go

If you want to be somewhere else, use a combination of the Mission Types tables on page 257 and the Locations tables in on page 302 to generate places, as well as the reason for you to go there.

People to See

Part of Starfleet's charter is to seek out new life and new civilizations. Imagine a blank form in the vague shape of a person. Form these questions to stimulate your creativity. Your answers to those questions form the basis of the character.

- Who are you?
- What do you want?
- Why are you here?
- Where are you going?

An alternative to the abstract questions for generating NPCs is to use the Allies and Adversaries tables contained in Appendix II. It is a more guided process than coming up with the concept on your own, but it saves you time when you need inspiration.

Pre-Gaming Adversaries and Challenges

Though you can make the enemies and dilemmas you face a surprise to be determined during the game, setting up the obstacles your captain must overcome prior to the game's beginning is equally as advisable as a means of pre-game preparation so that you are not forced to pause the story to roll up these elements. Then again, not knowing ahead of time what forces your crew will face can set up a moment of dramatic tension when the situation reveals itself.

Both options are equally valid. You are the author of a **Captain's Log** tale. The choice is ultimately yours. Though opponents do not perform task rolls in **Captain's Log**, it is possible that you may commandeer an enemy vessel at some point. If so, you may need to grab some statistics to use in play. To create an enemy spacecraft, pick a starship from *Chapter 04.20* and alter the statistics and talents as you see fit. Other threats or obstacles can be rolled on the Generating Random Threat Spends table on page 278.

WHY DON'T NON-PLAYER CHARACTERS AND ENEMY SHIPS HAVE STATISTICS?

Captain's Log focuses on the first-person perspective while gaming. In other words, you, the narrator, are a person in the story, telling the story from your point of view. Therefore, a simpler form of tracking Stress and hits is maintained, as explained in the combat rules contained in *Chapter 5*. This helps keep the game more narrative in nature while preserving a mechanic to help you track when someone is defeated in conflict.

However, this game is what you make of it. You may want to create detailed character sheets for NPCs and enemy ships. You could even choose to import the ruleset from **Star Trek Adventures** when engaging in melee, ranged, starship, or social conflict. Make the rules as light or as crunchy as you choose. The most important thing you should do is have fun! ■

06.201



THE JOURNEY

"Since Enterprise was launched, we've all been near death on more than one occasion."

— COMMANDER T'POL

A CONTINUING MISSIONS

YOU HAVE CREATED YOUR CHARACTER. YOU HAVE selected your ship. You have a basic idea of what your world looks like. You have decided on your opening scene. You know who is present, what they are doing, the atmosphere and environment, and the era and location.

You are now ready to continue your adventure in **Captain's Log** and start memorializing your epic adventures. (Refer to sample "Log Entries Form" on page 321.)

A HOW TO WRITE A CAPTAIN'S LOG

YOUR CAPTAIN'S LOG IS A SUMMARY OF WHERE you are currently in your story. Roll up a Mission

Type and use the subsequent tables to envision more details about the starting adventure.

SIMPLE TEMPLATE FOR CREATING A CAPTAIN'S LOG

"Captain's Log, Stardate 4218.6. We are currently patrolling/leaving the (roll random Location) after completing (insert last mission here). We are now headed to (roll random Location) to (insert random Mission Type here). The crew is eager to for some downtime between missions. [A random Encounter can be inserted here to launch into the mission.]" ■

06.301

Example: "Captain's Log, Stardate 48501.2. We are on a mission to Lurna Beta V to explore a rumor that might hold the key to saving the colony on Lurna Beta II. The colony has recently contracted a strange neuro-inhibitive virus that has stricken the population with blindness and intense bouts of narcolepsy. An initial Starfleet medical team was sent to provide aid but was also stricken with the mysterious ailment. Hence, the colony has been quarantined. Time is running out. Archaeologists stationed at the colony obtained prophetic tomes from a Ferengi trader familiar with this sector and its superstitions. The tomes indicate the solution to be on Lurna Beta V, a world that the Federation declared forbidden based on a treaty signed 150 years ago with the Lurnites, a reclusive species that has not been seen for over a century."

By the end of Act One, it is time to write a new log that journals the mission so far. By this time, you have rolled on various Probability Matrixes, experienced challenges, rolled tasks, engaged in social or physical conflict, and learned new and interesting things. The supplementary log can reflect that at the beginning of Act Two:

Example: “Captain’s Log, supplemental. *We were unable to make any contact with the Lurnites. All indications are that they have abandoned this system. My medical team suggests that the Lurnites likely succumbed to whatever virus is plaguing the colonists. After scanning the planet to determine the absence of any biohazards, I made the command decision to lead an away team to the surface. I must admit, the planet is unexpected in its topography. If I did not know any better, I would swear that every building, mountain, tree, and stone is composed of skeletal remains. And the fact that there is zero wind... I mean, absolutely no breeze but that which comes from our own breaths. I have never been anywhere so dead—”*

By the end of Act Two, you should be in the thick of it. The hazard or enemy revealed. Once again, you have rolled on various Probability Matrixes to intensify the gaming experience, heighten the hazard levels, and enhance the suspense and tension in the story. A clear problem should have been manufactured at this point with you – and possibly your crew – working to effect a solution. The supplementary log could reflect this:

Example: “Captain’s Log, Supplemental. *I am the last of the away team that can still see. Our run-in with the Zurchbool confirmed our worst fears based on the wall renderings we had discovered—the Zurchbool worship death. They drove the Lurnites to extinction and now they want to do the same to us. We have since returned to the ship, but the virus is spreading through the crew at a rapid rate. All attempts to quarantine have failed. Most of the crew is now blind, asleep, or both. Fortunately, our chief medical officer was able to confirm that*

the neuro-inhibitive virus is the by-product of decaying synovial fluid found in the skeletal remains of deceased Zurchbool. The doctor has theorized that they can create an anti-virus that will simulate arthritis, an ancient Earth ailment. They believe that we can use temporary, although painful, joint inflammation to burn the neuro-inhibitive virus out of our systems. I will need to be the CMO’s eyes and ears as they instruct me how to design and distribute the anti-viral agent. What’s worse is that the Zurchbool have a ship in the vicinity, and they fully intend to please their morbid gods.”

You may choose to do a closing log to introduce the last scene in the story. This method of resolve usually ends on a high note with a mission well done. However, it could also memorialize your perspective on the mission, whether it was a success or failure. It could contain a lesson learned, wherein you record a changed value. A closing supplementary log can also express an ongoing mystery or lingering concern.

Example: “Captain’s Log, Supplemental. *I am pleased to say that all my crew and the colonists have been cured from the tenacious virus. No lives were lost. We are now in orbit of Lurna Beta II and have concluded negotiations with the Zurchbool. The Federation has decided to honor their claim that they are the closest genetic relatives of the now-extinct Lurnites and, hence, have rightfully annexed all worlds previously under Lurnite control. This, they say, includes inheriting all active treaties, including the one that forbids us from traveling to Lurna Beta V. Little did we know that the Ferengi trader had gone there to grave rob before bringing his tainted goods to the colony. To stave off an interstellar incident and promote a more optimal first contact situation, Starfleet has ordered us to acquiesce to the Zurchbool’s demands. I have to say, I normally am excited about meeting new species and civilizations. This is not the case this time. So much death, darkness, and despair as a trademark of their religion and way of life. I can’t imagine how we will ever make these people allies.”*

A CHRONICLING YOUR STORIES

ONE OF THE MOST EXHILARATING PARTS OF **Captain's Log** is the ability to keep a journal about your game. It is time to become the captain. As the captain, you will engage in amazing adventures and fantastic bouts of exploration that deserve to be remembered.

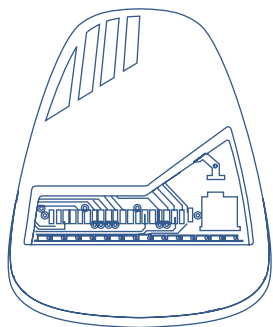
You may prefer to keep an even more extensive journal so that the outcome is more like a novel or screenplay. That is awesome! Some players have utilized electronic media to record their adventures. Some utilize social media platforms to chronicle as they play, with the finished product being easily searchable or placed into a blog. You may decide to record yourself playing a session and put it on a streaming channel or podcast. All great ideas!

It is wise to use some means to record what is happening in your game. Why? This will make it easier for you to reference details about people, places, and things you come across on your journey. Make a note of any advantages, complications, or other pertinent details that help you better picture the mission.

What are some of the other benefits of taking notes? Keeping notes helps you to resurface imagery and details from earlier acts or missions. You never know when a complication of Nonfunctional Phaser could transform into an advantage when your enemy picks it up and thinks they have you dead to rights.

A THE CREATIVE PROCESS

AT FIRST, YOU MIGHT FIND THE CREATIVE PROCESS surrounding **Captain's Log** to be akin to learning how to ride a bike. You might approach the task with a little bit of trepidation. View this guide as a friend who is going to make sure you do not fall over. When it comes to generating conflicts and story prompts, many want training wheels at first. That is the purpose of the probability matrixes. Eventually, and with some practice, you will get to the point where the training wheels can come off. What is the outcome of this early work? You will become a full-fledged solo RPGer and storyteller! While you are at it, you may learn to write captivating stories. There is no better time than now to start the journey.



How Do I Play Through a Scene?

There is a simple process to help you keep the scene moving forward in an engaging way.

1. Narrate to a challenge. Imagine the current situation and what the character is doing. If unsure, roll on the appropriate Probability Matrix.
2. Roll 2d20 for any tasks that need to be performed.
3. Determine the impact. Describe why and how the action succeeds or fails.
4. Narrate the outcome to your story and move the scene forward.

Let us break down each of these steps.

WHAT IF I FORGET A DETAIL?

The story creation process is a living, breathing beast. Any talented writer will tell you that ideas and events surface during story creation. These ideas and events might come into conflict with previously established narrative.

Not a problem. This is your game. This is your creative process.

Feel free to go back and tweak former story points, especially if it enhances your story or gives you a tantalizing “Ah-ha!” moment. An “Ah-ha” moment could be a new idea that pops

into your brain that makes you think, “Oh my! If this would have happened, then that would make this scene SO much better!”

Go for it!

That is the creative process for spectacular storytelling. You will be surprised how quickly your mind puts the puzzle pieces together, refines the plot structure, and manufactures inciting incidents once you start flexing your creative muscles. ■

06.302

NARRATE TO A CHALLENGE

A good way to set a scene is by visualizing what is around you at the beginning of any scene. This includes people, places, things, sights, sounds, smells, or anything else that might stir the senses.

PEOPLE: Are you alone? How are you feeling at this moment? Are there other people around? Who? Friends? Enemies? Neutral parties? What are they all doing or saying? If other people are present, what do they look like? Is this a formal or informal setting? Do you have a backstory with any of the characters or are they strangers? Do you want anything from anyone in the scene? Do they want anything from you? If so, what? How does everyone plan on achieving their goals? Are they vocal about their goals or are they keeping their motivations to themselves?

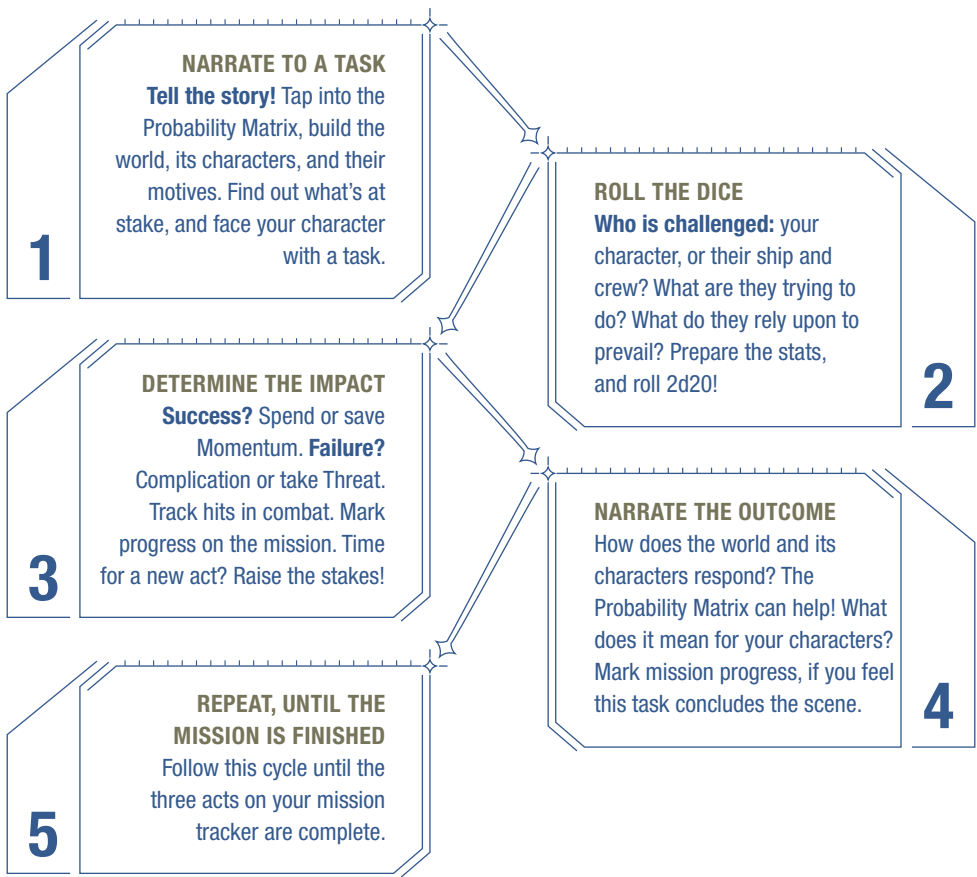
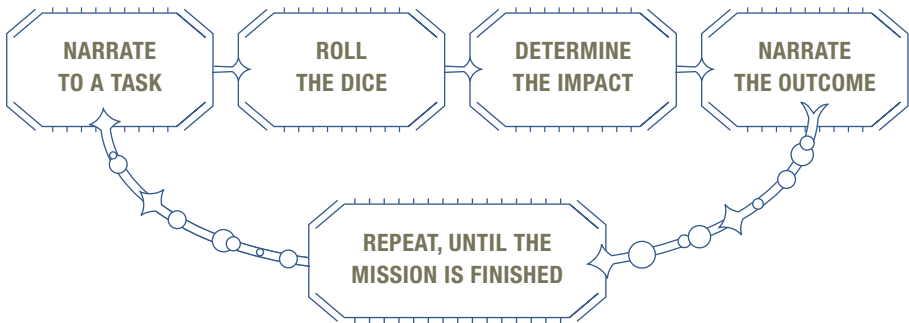
PLACES: What is the current location? Are you on the bridge, in your quarters, in some other part of the ship? Or are you not even on the ship? Maybe you are in a shuttle, visiting a different ship or station, or on an away mission. If so, what are those surroundings like? Are there any hazards to this locale? Any benefits or rewards available there? Is it possible that you open the scene in a place other

than our physical universe? Maybe your character is dreaming or in another dimension. What do these different environments look like?

THINGS: What is at the location? Is there flora, fauna, technology, weapons, artifacts, natural wonders, or other items of note that might play into your story? Is so, what do those items look like? Can you draw a sketch or search for an image to help you better visualize what your character is interacting with? If technology is present, do you know how to access and use it? Have you ever been exposed to any of the things before? Or is this a new experience? How do you feel about that?

SIGHTS: Size, shape, color, and texture. These are all things that our eyes help us to discern. When creating a scene, can you describe what you are seeing in these terms? It might be how large an object is, if it is thin or thick, metal or stone, smooth or coarse, etc. Visual descriptions can include whether something has a pattern, if it is opaque, or if the surface is moving or still. A writer can use these descriptors to give the reader a sense of an object's origin, the emotion in the room, or the pace of movement.

CORE GAME LOOP



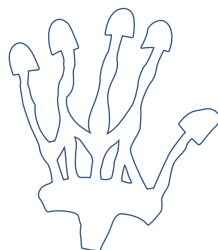
SMELLS: The taste of blood in one's mouth. The burst of flavor from a ripe fruit. The stench of death. The olfactory senses can include taste and smell and they can go a long way to setting a scene. Walking into a well-decorated room that smells like perfume creates a different atmosphere than walking into a penthouse that reeks of targ dung. The entire scene changes and adds mystery or terror into the setting. The perfume on a visiting dignitary, the aromatic cuisine at a diplomatic function, or the musk in a Klingon mating ritual can all stir the senses and the imagination.

OTHER SENSES: Add aspects like what you are touching, hearing, or feeling into your scene setting. This will give you a lot to work with as you drive your story forward.

To establish a scene, select three or four elements to include. Perhaps you will describe who is in a particular place, what the decorations look like, and two or three sensory descriptors. This will manufacture an environment that can be interacted with and manipulated as the story progresses.

Do not pack so many details into a scene that you have trouble keeping track of everything going on. You could easily find yourself in a narrative tangle if too much is happening. Well-crafted stories tend to focus on one or a few key characters, comprehensible settings, and a clear goal (even if the goal that is being pursued by the main character is revealed to be a deception later).

Ask yourself: What makes for a good scene? Why is this scene important? Is there a threat to people or Federation ideals? What will happen if the problem is ignored? Who or what might be affected? Does the issue have a timetable? If the problem is not resolved in time, what will happen? Do not overdo the scope of the problem, though. Make problems something you can solve in one mission or at the end of a campaign series.



USING YOUR IMAGINATION TO SET THE SCENE

THE ONGOING MISSIONS OF CAPTAIN TRASK

"Captain's Log, Stardate 49038.2. I have finally arrived at the cricket tournament at the Galactic Sporting Arena in the town of Essential Grumble on Tellar Prime [Place]. The 22 players [People], all Tellarite, have lined up and completed the opening ceremonies. I am sitting among a crowd of about one hundred visiting dignitaries [People], most of them Tellarite. I understand that it is 35°C [Sensory] but come on. They never heard of personal cooling units?

Of course, there is one other non-Tellarite here, the lanky, pink-skinned [Sensory], Ambassador Ten Domain [People]. I feel sorry that the yellow-beaked, avian visitor chose to wear the red Mulberry silk robe [Sensory] [Thing] I gifted her. She did not account for the miserable

humidity of Tellar Prime, and by the way she is gripping her four nostrils, she didn't account for the odiferous perspiration either. I would find this entire situation hilarious if it wasn't for the nature of my mission. The red [Sensory] brooch [Thing] that the feather-covered [Sensory] ambassador is using to hold her robe together is suspected of being composed of spatial surveillance technology that she has been using to collect intelligence on the inner workings of Federation worlds. Of course, Starfleet [People] cannot make an accusation based on rumor. It is my job to get close enough to scan the brooch; but doing so is going to be a challenge. It will take all my persuasion skills to build trust with Domain under these harsh conditions." ■

06.303

ATTEMPTING TASKS

At some point, it is possible that you are faced with a situation that does not have a simple solution. You may want to check the probability of success regarding a task you are attempting to complete. This could be piloting a craft, performing a scientific experiment, adjusting computer controls, hiding from an enemy, negotiating with pirates, etc.

Here is a good rule to go by: roll the dice when there is a potential for conflict and failure could mean your character's life is made harder. That is the suspense and tension that makes a story intriguing.

Ask the question and choose an appropriate Probability Matrix. Roll the suggested number of dice. Check the roll against the matrix. Consider the result. Does it generate a good answer? Can you weave it into the story? If so, narrate the result. In cooperative play, discuss it with the group and create the narrative.

For example, the Incident and Theme matrixes offer verb/noun prompts to assist in creating inciting incidents. Some of the combinations might seem obscure or off-putting. You may scratch your head

wondering how to make “Control Exploding Planet,” “Arrest Rogue Comet,” or “Medicate Crater” work. Have fun pushing the limits of your creative ability as you create never-before-seen experiences for your captain and crew. Maybe the captain must find a way to contain out of control magnetic energies that threaten to shatter a populated world. Or perhaps they must invent a new type of tractor beam to snag (arrest) a comet that is about to strike a colony. Maybe the away team stumbles into a large crater that is actually the orifice to a sickly subterranean beast.

If you are stumped and the result does not quite fit, roll again or ask a friend for advice on how you could adapt it to your adventure. You have the liberty to interpret results in any way you deem fit. The point is to have fun. Imagine what happens. Move on in the scene or cutscene.

You could also consult the Yes/No Probability Matrix on page 254. This can help you determine the conditions under which you are rolling a challenge. Are they favorable or unfavorable? You can roll on multiple matrixes to really add a lot of new elements to a scene.

TO ROLL OR NOT TO ROLL

The decision to make a dice roll is completely up to you. Some solo gamers feel quite comfortable deciding the probability of success based on multiple factors, like experience, areas of expertise, savviness, etc.

On such occasions where it is probable that you would succeed, you may choose to forego a dice roll. Or you may prefer to roll on the Yes/No Probability Matrix on page 254 and take the chance that things do not work in your favor, thereby allowing you to envision why and how the failure occurred.

You could always establish “house rules” that stipulate when you are required to do a

probability matrix check; for example, whenever you use the ship to perform a challenge. Or you can just fly by the seat of your pants and make it up as you go along. A pretty good rule of thumb to go by: if your story is becoming monotonous or mundane, roll on a random matrix. The unexpected can liven things up in amazing ways.

All the templates, ideas, and matrixes provided in *Captain's Log* are tools and aids that provide story prompts to help you to prevent writer's block. If you already have a clear vision of where your story is going, go for it! But if you need to add some tension, roll those dice. Let the game throw you off a bit. It is quite fun! ■

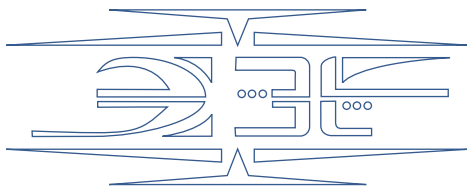
06.304

Is it probable that a particular task could help solve a problem? Consult the Yes/No Probability Matrix. You may create a problem or use other Probability Matrixes to help flesh out the newly discovered situation.

DETERMINE THE IMPACT

Once a roll is made, it is your job to describe what led to success or failure. Why did the action succeed? What did it reveal? What did it solve? If it failed, why? Did someone or something conflict with your goal? What is it they want? Why are they in opposition to you?

Any questions you may have about the scene should be asked. If you cannot come up with a quick reason why certain things happened, roll on the Yes/No Probability Matrix. Ask one or more questions pertaining to the situation until you get a clear picture of the change of circumstance.



NARRATE THE OUTCOME

Once you have a clear vision of what transpired, continue narrating. This could be formulating dialogue between you and the other characters in the scene. It may mean describing a particular effect from the action – a vibrant anomaly revealed, an enemy angered, a bomb exploding, an emotion stirred, a physical feat failed.

Remember, without challenges, conflict, and failures a story falls flat on its face. Narration allows you to paint a picture of how complications expose a character flaw, a need that needs satisfying, or a new obstacle to confound you. Inner fears and worries should rise to the surface. Self-doubt, moral conflict, personality differences, questioned values – these are the ingredients to developing a deep character and riveting story.

A scene without some sort of tension or conflict is a wasted scene. So, make full use of probability matrixes and create some conflict! See the box “Rolling, Describing, and Narrating” for an example on how use prompts from the probability matrixes to create conflict and push the story forward.

FAILING FORWARD

You cannot expect to succeed at every attempt you make to accomplish a task. Failure is part of life even when playing a roleplaying game. However, you can choose the attitude you take when you fail. The best attitude to take is to remember to fail forward. Just because you failed to succeed at a challenge doesn't mean that all hope is lost.

When reading or watching stories, we are often more enraptured when the heroes are presented with obstacle after obstacle. Many times, they will fail to perform a task and we sit in suspense wondering how they are going to get out of trouble. The same principle applies

to playing *Captain's Log*. The dice determine success and failure. Failure is just part of a greater narrative in which you get to showcase how your character rises above the odds to be a hero. Failure and conflict are at the center of a great story. Over time, you will find that you remember the stories that presented the biggest challenges. It is hardly exciting when everything is easy.

This means that you should embrace the opportunity to fail. It will help you to know your character better and harden your resolve to be victorious. ■

06.305

ROLLING, DESCRIBING, AND NARRATING

THE ONGOING MISSIONS OF CAPTAIN TRASK

Captain Trask is intent on finding out more about Ambassador Ten Domain's brooch. It is obvious that Domain is uncomfortable at the Tellarite event, even though this is a key diplomatic affair. Trask thinks it is Somewhat Probable that he could convince Domain to exit the event with him with the right nudge.

He rolls on the Yes/No Probability Matrix and scores a 7, which is a "Yes."

Trask leans over to Ambassador Domain. "I don't know about you, but I need some fresh air. This match is a little too lively for me."

Domain perked up, her feathers ruffling with subdued pleasure. "Indeed. I was just thinking the same thing."

Are their Tellarite hosts offended by the Captain and Ambassador suddenly exiting the arena? This is Highly Probable since Tellarites are always looking for a reason to complain. Trask rolls on the Yes/No Probability Matrix and scores another 7, which is a "Yes."

The Tellarite dignitaries rain insults on the Starfleet officer and the ambassador as they scoot past the row of spectators, move into the aisle, and exit into a ventilated corridor.

Is Domain offended by the Tellarite dispersals? This is Somewhat Improbable since she is more interested in being removed from the funk than getting into the Tellarites' good graces at this point. Trask rolls on the Yes/No Probability Matrix and scores a 17, which is a "No."

Now that Trask has the grateful ambassador alone in air-conditioned surroundings, he decides

to ask about the brooch. He has set his tricorder on passive scan. The brooch is attached to the alien's hip, but the brooch needs to be in closer proximity to achieve a through scan.

"I love your jewelry, Ambassador. My mother is quite the collector of African gems back on Earth," Trask explains. "Is there any chance I could touch the crystal? I would love to hold it up to the light."

Trask must succeed in a Presence (9) + Command (5) challenge to persuade Domain to hand him the brooch. He needs to roll 14 or less on at least one die. He rolls a 10 and a 12, which grants him success with Momentum. He is handed the brooch and uses the Momentum to tick the first box of Act One on the Mission Tracker.

"Of course. Please be careful with it," Domain says as she keeps a careful eye on the treasure. "It is a family heirloom."

Trask slyly examines the brooch, knowing that his tricorder needs time to complete its scan.

Is it possible that the ambassador serves a nefarious purpose? That is a 50/50 Chance. Trask rolls a 5, "Yes." Hence, there is very likely something wrong with the brooch. But Domain made it past security so far. Is it possible that the brooch has stealth technology that shields it from scans? Since we now know Domain is nefarious, this is Probable. A 5 is rolled, so "Yes," the brooch is shielded from tricorder scans. It will take a little more investigation before Trask uncovers a dark plot, if he uncovers it in time... ■

06.306

STORYTELLING DEVICES

*"It happened here. This is where it began.
This is where I was assimilated."*

— SEVEN OF NINE

IN MEDIAS RES

MANY *STAR TREK* TALES HAVE BEGUN WITH THE heroes' starship en route to the mission of the week with a captain's log heard detailing what's to come. But some episodes have opened in medias res (Latin for "into the middle of things"), which is a narrative device in which the story opens with the heroes already embroiled in the story's main dilemma. There may be exposition on how the heroes found themselves in their predicament, with subsequent actions, dialogue, or flashbacks providing more clarity regarding the story.

Examples include the *Next Generation* episode "First Contact," which opened with a team of alien doctors tending to a severely injured Will Riker during his covert surveying of their planet as part of a first contact mission, and the *Enterprise* episode "Impulse," which opens with a trellium-D-maddened T'Pol being restrained and sedated in sickbay, after which the preceding events are told in flashback.

With minimal adjustments, you can craft a ***Captain's Log*** game in just such a manner if you so choose. Part of the enjoyment of in medias res stories comes from filling in the gaps of what happened before the story's beginning, as well as the slight subversion of the three-act narrative structure. Using the probability matrixes to establish the overarching challenge of the story is done in the same manner as standard three-act stories.

The Catch-Up Approach

Like the *Next Generation* episode referenced above, the catch-up approach to mid-action stories opens the narrative in the middle of the action, with the details of how and why our heroes wound up in that situation explained afterward. The structure of your first two acts changes somewhat in terms of content and dramatic tension, but Act Three typically resolves in the same fashion as in the standard three-act structure.



ACT ONE

Your opening scene begins as though you were experiencing the events of what would be Act Two in a traditional three-act story, with the captain (and possibly some of their crew) knee-deep in the story's primary dilemma. The ship is being fired upon and has taken critical damage. The alien ambassador stalks angrily away from the negotiation table. The away team awakens to find themselves in a penal colony bereft of equipment and any means to reach their ship. The preceding details are then established afterward (with help from rolls on the Probability Matrix), perhaps through the story's first captain's log entry, which you may decide to postpone until after the opening scene to both provide the necessary exposition and illustrate that things are so chaotic that recording a log at that moment may have been inconvenient or even impossible.

ACT TWO

As with the standard structure, Act Two should elevate the stakes of the story and heighten the dramatic tension. However, in this case, things were already inconvenient at best and potentially cataclysmic at worst at the end of Act One. Which means the situation has become even direr than

it already was. The damaged ship has limited time to effect repairs before their attackers return with reinforcements. The alien ambassador is so offended that they've made overtures to a power hostile toward the Federation. The penal colony is in the path of an impending supernova and the staff has left the away team and other inmates to die. The captain and their crew were already having a hard time, and now must rise to answer an even bigger challenge.

The Flashback Approach

This approach, like the *Enterprise* episode cited above, instead begins with an in medias res opening scene, after which the events leading to that scene are illustrated via flashback. Opening captain's log entries would typically follow this scene, followed by scenes that precede the flashback, followed by those following the flashback. To illustrate the nonlinear means in which such a story is told, you should determine in which act of the story the opening scene is set and use a box for that act on the Mission Tracker to track your progress rather than a box in Act One.

EXAMPLE OF GAMEPLAY

Susan is creating an in medias res game, casting herself as Captain T'Saya of the *U.S.S. Blackburn*. She has set T'Saya and her crew on a mission to negotiate a cease-fire between a planetary government and a militia of disenfranchised ex-soldiers. She decides to begin the story with T'Saya, her away team, and several government officials held hostage by members of the militia, placing her in the position of having to defuse the situation while in just as much mortal danger as those she is trying to help.

Susan could use the catch-up approach and follow the opening scene with T'Saya and her officers having to defuse the conflict, with the stakes escalating further in Act Two. Or she could use the flashback approach, and follow that scene with a flashback of their arrival on the planet and a full brief on the situation and political climate before arriving, then move past the opening scene in later acts. If Susan opts for the flashback approach, once that scene is resolved she should tick a box in one of the later acts on the Mission Tracker depending on where in the story the opening scene is set. ■

06.401

A USING ADVANTAGES AND COMPLICATIONS TO ENHANCE THE SCENE

WHILE YOU ARE ENCOURAGED TO DEFINE advantages or complications derived from spending momentum and threat, the Probability Matrix has tables for randomly defining Momentum and Threat spends on page 275-279. You may adhere to the rolls made on these matrixes or use the results to inspire yourself to develop an alternative should the strict definition not fit the narrative.

You may also choose to make an advantage or complication a recurring element in your story, though you should be mindful not to overly rely on such a story element if it drastically upsets the balance of the story. Placing restrictions on these elements can limit their occurrence and make their appearance in your stories more of a special occasion. Examples include:

- **LOCATION:** The element requires being in a specific location, such as a specific world, area of space, or even another starship. For instance, the ship may pass through a sector of space in which all parties are prohibited from engaging in hostilities due to a long-standing treaty. An example of a location-based complication would be a stellar gas cloud that disrupts shipboard systems.

- **SITUATION:** The element is only active or available if certain conditions are met. A situational advantage could be something like access to high-level classified information requiring a specific character's security clearance, maybe even that of the captain themselves. Conversely, a situational complication may take the form of incurring the wrath of a ship crewed by a civilization to whom one of the captain's senior officers is a sworn enemy.

- **TIME:** The element is only active or available during or for a specific period of time, or it requires a period of "recharge" once used. An example of a time-based advantage could be a planetary atmosphere that expels raw deuterium that could be used as fuel, while a time-based complication could be a geyser that expels poisonous gas at regular intervals. If you wish to employ a time-based restriction, you may use the Random Time Interval Table on page 315.

A PORTS OF CALL

A STARFLEET CAPTAIN WILL VISIT A MYRIAD OF planets and installations of every sort of culture, environment, and political alliance throughout their career. While many of these locations often serve as a backdrop for a *Star Trek* story, such locations may present a captain with a resource of which their ship and crew has need. Perhaps the location has advanced repair and maintenance facilities that can see to damage incurred in combat or medical facilities to handle battle injuries or outbreaks of disease.

You can make such a setting a recurring location-based advantage as detailed above, with additional restrictions placed on it to limit how often the location's resources may be available to your captain. What sort of resources the location can offer your captain may be devised from your imagination or randomly rolled on the Generating Random Momentum Spends table on page 275.

A SCENE TRANSITIONS

TRANSITIONING BETWEEN SCENES SHOULD BE seen as more than just a location change; switching scenes should signify that a significant beat in the story has landed. A hostile warship has entered sensor range. A ship-wide epidemic has reached dangerous proportions. A seeming ally has betrayed the crew. An answer leads to more questions.

You might treat each time you move from one scene to the next and fill a delta on the mission tracker as a moment where new discoveries are made, where new challenges revealed themselves, where stakes are raised, old hopes are dashed, and new ones must rise to combat the coming storm. The overriding feeling at the point of each scene change should be “This has happened. What do we do now?”

A CUTAWAY SCENES

OFTEN A CAPTAIN CAN BE DRAWN AWAY FROM focusing entirely on a battle to contend with a separate problem possibly – but not always – resulting from the conflagration at hand. Perhaps a bridge officer is trapped under ceiling debris requiring someone to lift it off, or the captain must personally safeguard an important passenger whose presence may even be the reason for the battle itself. The captain may not even be on the bridge at the time of the battle and may have been attending to another dilemma that has kept him away from taking charge of the ship's defense.

Starship battles are often fast and chaotic, allowing little time between phaser barrages for a captain to concentrate on anything but directing the bridge crew and ensuring their ship survives. You have some options to consider if you want to pan the cameras off the trading of weapons fire and onto another scene.

- **TAKE CREATIVE LICENSE:** Pause the actual rolling of dice between your ship and your adversary and resolve the cutaway scene before resuming focus on the battle. As the cutaway scene plays out, you may choose to simply establish that both your ship and the enemy are still engaged but neither are gaining ground at that moment.
- **SPEND MOMENTUM:** You may spend Momentum to create an advantage that gives your crew a few moments of respite. Perhaps you locate a spatial phenomenon that will hide your ship from the enemy, or you strike a critical system on the enemy ship that temporarily takes them out of the fight.
- **DISENGAGE:** You may opt to completely withdraw from the battle to play out a cutaway scene. Depending on the enemy ship's motivation, however, they may opt to hunt your ship down and renew the battle, but you could still use the momentary respite from action to resolve the cutaway scene before re-engaging.



THE POWER OF THE SCENE ENDING

Concluding a scene is as important as starting a new one; indeed, the two are linked, because how you end one scene will feed into the start of subsequent scenes.

A scene concludes at a point where there is nothing worthwhile left to do in that place and at that time. If you decide that you want to leave the area, then that is a call for a new scene: indeed, beaming from one place to another is a natural scene break. If you do not have anything significant to do – time has passed, and you are waiting for something to happen, or you’ve been doing something less interesting in the meantime – then that’s a call for a new scene too. In most cases, it should be obvious when a scene has ended, as scenes tend to come to a natural conclusion by themselves.

It is important for you to know when to end a scene. Just as we are not shown every second of what every character is doing during an episode or movie, we do not need to play out every second of your character’s life. Generally, a scene should end when one of the following happens to your character:

- **YOU ARE SURPRISED BY SOMETHING UNEXPECTED.** Perhaps everyone looks around at each other, are rendered speechless, jump in shock, or cry out in disbelief. Scene change.

- **THE SITUATION HAS IMPLIED CONSEQUENCES.** Maybe a shuttle carrying an away team explodes, an ambassador walks out swearing war against your species, or your lover tells you they never want to see you again and cuts off communications. Scene change.

- **THE BATTLE SEEMS TO BE LEANING IN FAVOR OF ONE SIDE OVER ANOTHER.** Leaving yourself in suspense as to who will win a particular conflict is a good way to end a scene. Imagine that your crew has been exchanging fire with a Romulan warship. Suddenly, two more Romulan ships decloak and move within weapons range. Scene change.

- **A CLUE OF THINGS TO COME IS DISCOVERED.** Imagine that your landing party has arrived in the scene with the goal of finding survivors. Perhaps they find a recording explaining that a mutation occurred among the populace that transformed them all into ravenous giant lizards. Suddenly, a distant roar is heard. Scene change.

- **SOMEONE ENTERS OR LEAVES THE SCENE.** Perhaps you are going about your business when a friend or foe beams onto the bridge unannounced or an argument with another crew member ends with them storming out of the conference room. Scene change. ■

06.402

OPTIONAL RULE: LOSING MOMENTUM

Star Trek Adventures’s rules governing this version of Momentum, which allows up to six points of Momentum to be earned, includes a rule that the crew loses a point of Momentum every time a scene transition occurs. If you so choose, you may employ a version of this rule and compel yourself to lose Momentum once a

scene ends and a new one begins. This optional rule makes Momentum a more fleeting resource and encourages more frequent use. If, however, your character is the type to play a long game and keep an advantage for the duration of the mission, feel free to disregard this option. ■

06.403

THE FANTASTIC FINALE!

“This ship and her history will shortly become the care of another crew. To them and their posterity will we commit our future. They will continue the voyages we have begun and journey to all the undiscovered countries, boldly going... where no man, where no one, has gone before.”

— CAPTAIN JAMES T. KIRK

You have completed your current mission. You have conquered insurmountable odds. You have met new and fearsome challenges with the stalwart discipline of a Starfleet captain. You have guided your crew through the darkness and into the light. You have overcome obstacles and reveled in the excitement

of exploration. You have grown as a person and as a captain.

Now, it is time to wrap up your adventure and memorialize the story.

HOW TO END A SESSION

IN A SOLO GAME, ENDING A SESSION IS A TIME OF reflection. You have probably taken notes about each challenge you faced and how you made it through. You most likely used your values and focuses to make it through the tough times. You have met fascinating people, seen incredible sights, and been pushed to think in new ways.

More than that, you encountered new things and maybe even had a few mysteries to figure out. Have all mysteries been answered? Are there any lingering questions out there that might bleed into future campaigns? Were there any loose threads that require resolution? Here are some questions to think

about as you wrap up your mission:

- Was any new technology developed? What happened to it? Do you add it to your ship's cache or does someone confiscate it?
- Was any extensive damage done to the ship, station, colony, planet, or star system? If so, what are the repercussions of such damage? How long will it take to fix?
- After the end of a mission involving antagonists, how is justice served? Do they go to trial? Are they abandoned somewhere? Imprisoned? Who is responsible for being the judge and jury?

- Were any relationships, either personal or political, improved? Or did something you did make things harder for the next crew who meets the other characters? Were treaties strengthened or weakened? Was first contact successful or could you have done better?
- Has your reputation with Starfleet improved or degraded? If so, how? Is any disciplinary action warranted? Or will you be receiving awards and commendation?
- Was anyone injured during the mission? Were any injuries sustained permanent? Will it take time to heal? How long? Will there be any prolonged trauma that might surface on future missions?
- Did anyone die during the mission? If it was an ally, what is the impact on your character and the crew? Were they killed in action? Was their body recoverable? What kind of funeral services, if any, are appropriate? Will the captain be leading the ceremony? Was the

captain at fault for the death? Is a JAG session in order?

- If an enemy perished, how did they die? Was a body found? Will any kin or allies of the enemy seek revenge? Will you be praised for ending a threat or cursed for martyring their hero?

For example, maybe part of the mission involved damaging another vessel and leaving them to fend for themselves while you rushed on to save the day somewhere else. Did that vessel get repaired or was it destroyed? Were its occupants rescued or did they die? If they survived, will you ever meet them again, and if so, will they be seeking revenge or be humbled by their loss? True, you do not need to answer all these questions immediately. But you could choose to make notes about these things to help jog your memory later.

You can always use the Yes/No Probability Matrix on page 254 to assist in prompting answers to such questions.

THE CAPTAIN'S REFLECTIONS

IN ADDITION TO THE ABOVE QUESTIONS, YOU should also ask yourself the following questions as you wrap up an adventure:

- How did your character grow?
- Did you learn something new?
- Was there a memorable triumph?
- Did your character's life or viewpoint change in some way? How?
- Did your character reflect on what happened in Act One and how it relates to who they are by the conclusion of the story?
- Did your character receive a new ability, focus, or gift? Conversely, did your character lose something that was precious to them, be it tangible or intangible?
- Did your character forge any new friendships or make some new enemies? How do they feel about them?
- What emotions are you feeling by the end of the story?
- Is there any irony in the story worth mentioning?
- What kind of conversations would your character have with other crewmembers after this adventure?
- It is possible your character had to violate orders to succeed. Does Starfleet merely look the other way, or did your character keep the violation hidden from them? How would that affect the crew?
- What if following orders led to failure or a loss of life? Would guilt permeate your character? How would the crew view the matter? Could it put some relationships under strain?

The closing captain's log can contain many of these inner musings. The log can provide an opportunity to reflect on any values that should be changed or created. Months or years later, you may look back on these logs with a special fondness as you see your character develop in momentous ways. This will help make them more real and aid you in

getting to understand their thoughts, motivations, and goals. This can inform future missions.

In addition, your adventure might generate a milestone that helps develop your character even more. For more on milestones, see page 136.

B-PLOTS, STORY THREADS, AND CHEKHOV'S GUN

The more you play *Captain's Log*, the more you will develop a character with a rich back history. You are also likely to become an amazing storyteller. As such, there are a few common devices you can try to employ as you play.

B-PLOTS

Star Trek stories are known for having a main plot (A-plot) while also often nurturing a subplot (B-plot). This can be seen as spotlighted character engaging in the main story. However, other characters might be tending to business-as-usual, fraternizing with friends and families, pursuing a personal project, or engaged in a routine away mission. Though this might sound boring, B-plots are an amazing device for allowing time for characters to breathe and develop. Sometimes a B-plot will resolve into a solution to the main plot.

For example: An away mission to an archaeological site might have taught the character how to read basic cuneiforms. Upon returning to the ship, that knowledge might save the ship involved in the main plot when they must communicate with aliens who will only negotiate through writing on clay tablets.

STORY THREADS

These are more common in episodic or campaign-level stories that interweave several different adventures with a common theme or plot hook. You may find the humble diplomat you saved from a hovercar accident during your first mission becomes a valuable contact several missions later when you need a favor

while visiting their homeworld. Still later, the diplomat might show up at a special delegation and you two share a raktajino in passing. In a later episode, your character is suffering a moral dilemma. You need a listening ear and decide to send a subspace message to the diplomat, who is becoming a reliable confidant. Finally, you are on a deep space mission when you learn that the diplomat has been abducted. Will you abandon your current mission to save your friend? Well-designed story threads can tug at the heart strings and build motivation where before there was none.

CHEKHOV'S GUN

Nope, not the *Enterprise's* famous navigator. Chekhov's gun is a writing mechanism that suggests that details laid out early in a story must resurface by the end of the story, therefore contributing to the overall narrative. Basically, he said that if you introduce a gun in the first act, it needs to be fired by the third act. The goal is to encourage writers to exclude random and meaningless details that do not resolve by the end of Act Three. For example, if Act One presents a dinosaur-like creature glimpsed in the holodeck, then the strange beast should appear in some relevant form or fashion by the conclusion of the story. Or if a bridge officer has a persistent cold during the opening scene in Act One, their illness should play into the adventure in some way.

You can generate the above-referenced devices by rolling on the various probability matrixes. If you roll, make the prompt mean something in your current story or throughout your ongoing campaign. ■

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CLOSING ADVICE

"All right, Mister Sulu, let's see what she's got."

– CAPTAIN JAMES T. KIRK

A FINAL PREPARATIONS

FOLLOWING ARE SOME LAST BITS OF ADVICE TO bear in mind before you clear moorings and request departure clearance.

Posterity

One of the goals of *Captain's Log* is crafting a story that places your captain at the center of a grand adventure. Take pride in this accomplishment by making a durable record of your game. Transcribe it onto a blog. Save your journal and add your captain's further adventures to it. Make or commission artwork of your captain, your crew, your ship, or one of the game's memorable moments. Whether you show it to others or do it for your own sake, you've created something worth celebrating.

Roll...Or Don't Roll

The dice are an arbitration tool that help when you've encountered an impasse and a clear decision can't be made or a chance of failure looms large.

That said, try not to fall back on the dice to govern most of your storytelling decisions. The dice and the probability matrixes are at your disposal, but your imagination, creativity, and your vision of the *Star Trek* universe are the foremost driving forces in your captain's story. If you think you have an idea how your captain would handle themselves in a crisis, run with it and see where it takes you.

A Worthy Adversary

A story's hero is only as good as the adversities and adversaries they face. Don't be afraid to set your captain up against seemingly impossible odds. Starfleet captains are renowned as expert tacticians, diplomats, and problem solvers, and that has often been put to the test. Many a Starfleet captain has been faced with opponents and odds seemingly insurmountable and nevertheless emerged victorious. This is your captain's turn at the helm, and as one legendary captain once said, "Risk is our business."



Cooperative Means Cooperation

Cooperative *Captain's Log* games are a teamwork-based activity, and effort should be made by all players involved to be as mindful as possible that everyone is having fun and feels as though their ideas have merit. Following are several measures that can ensure an enjoyable experience for all.

- Respect everyone at the table and ensure that everyone else feels respected in turn.
- Allow everyone a chance to present ideas and direct the captain's actions.

- Be sure that any discomfort on the part of any player is addressed, including yourself.
- Agree before play begins on a means of respectfully resolving disagreements in play (see sidebar on "Resolving Disagreements and Opposed Challenges" below).
- If a player's behavior suggests they are disinterested in the game, approach the player away from the game and ask if anything can be done to make the game something in which they can engage. The player may express that the game isn't something they're enjoying and desire to bow out of their own accord, a decision you should feel free to consider if no acceptable accommodation can be reached.

RESOLVING DISAGREEMENTS AND OPPOSED CHALLENGES

While cooperative play is meant to be a team effort, disagreements can and do happen due to conflicts in problem solving strategy or personality. What to do when this occurs should be decided upon prior to play, whether by discussion and compromise or allowing the dice to decide via an opposed challenge. As with all matters of consent, if an opposed challenge is decided upon as the final means of arbitration, all parties should agree to adhere to the results if that option is exercised.

Opposed challenges consist of each of the opposing players rolling a challenge based on the expertise in question, applying the captain's applicable attributes, disciplines, and focuses for each side of the disagreement. Not only will this resolve any impasse, but it illustrates an inner struggle within the player's captain that could conceivably come into play later in the game. Momentum may not be spent to influence either player's roll. The victor is determined by which of the two players rolls a

higher result based on the following scale, listed from best to worst (ties should be re-rolled):

- Success with Momentum earned
- Success with no Momentum
- Failure
- Failure with a complication

Example: Heather and Mike are playing and have reached an impasse as to how their captain, Yumiko Takeda of the U.S.S. Proxima, should handle an encounter with a Romulan warbird. While Heather thinks Takeda should immediately raise shields and assume the Romulans are up to no good, Mike believes she should try the diplomatic approach and hail them. They opt to let an opposed challenge make the decision. Since Heather's approach calls on Takeda's skill as a tactician, she will roll Takeda's **Reason + Security**. Mike will roll Takeda's **Insight + Command**. ■

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APPENDIX I

PROBABILITY MATRIXES

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GENERATING CONFLICT

“No matter how carefully one computes the odds of success, there is still a certain exhilaration in the risk.”

– MR. SPOCK

A ALL ABOUT THE PROBABILITY MATRIX

THE PURPOSE OF THE VARIOUS RANDOM TABLES – referred to here as matrixes – is to act as story prompts. In *Captain's Log*, the prompts contain a short text that gives you a starting point for a story. From a one-word description to a short passage that sets a scene or describes characters, the prompt is meant to inspire you. Story prompts offer the opportunity to create conflict, a necessity for any great story.

“WHAT IF A PARTICULAR RESULT DOESN'T SUIT MY NEEDS?”

You might make a roll that results in a prompt that just does not work. If this occurs, feel free to reroll or to adapt it in any way that suits your story.

“CAN I MAKE MY OWN MATRIXES?”

Playing *Captain's Log* is like exploring the endless universe. You may take your story in directions that no other player could imagine. You can always use these sample random tables as a launching pad to create your own matrixes. The variety of probability matrixes you can invent is endless.

A THE "YES" OR "NO" PROBABILITY MATRIX

THIS SIMPLE PERCENTAGE MATRIX ALLOWS YOU TO ask a question and then allow the roll of a 20-sided die to determine the direction in which narration might flow.

You could ask questions like, “How probable is it that the force fields collapse under that assault?”, “What is the likelihood that my hiding place is effective?”, or “Can I repair this isolinear array in time to restore life support?” Then, follow the following process:

1. **Ask** your question.
2. **Determine** probability.

3. **Roll** a 20-sided die.
4. **Incorporate** the result into your story.

Probability	Yes	No
Highly Probable	01-18	19-20
Probable	01-15	16-20
Somewhat Probable	01-12	13-20
50/50	01-10	11-20
Somewhat Improbable	01-07	08-20
Improbable	01-05	06-20
Highly Improbable	01-02	03-20

GENERATING MISSION TYPES

"Your home is a planet called Earth. The people there are waiting for you. You're on a mission to save them."

— COMMANDER T'POL

For a detailed description of generating missions, see *Chapter 5* page 185. These Probability Matrixes help you to generate missions for your game.

1

Start by rolling on the Mission Type matrix (p.257).

2

Roll on that specific type's matrix (e.g., Aid and Relief, Spiritual, Tactical, etc.) to determine more details about the mission you have been assigned (pages 257-266).

3

Roll an Incident (page 267) and Theme (page 267). Combine to form inciting incident.

4

Roll d20 to generate a starting advantage [even result] or complication [odd result].

5

Depending on result, roll a starting advantage (page 268) or starting complication (page 269).

6

Add even more excitement to your inciting incident by rolling on the Encounters matrix (page 270).

7

As needed, generate people, places, and things you may encounter during this mission using the various probability matrixes located in *Appendixes II to IV*.

8

Write your opening captain's log (see sample on page 234) and launch your adventure!

In most cases, the mission type that you generate can be considered the official mission directive from Starfleet Command. However, contact with Starfleet might be lost in some instances and a captain must generate mission directives for their crew. Some missions might be more personal in nature. Captains may have some leeway on how they use their vessel and deploy their crew. For example, some stories might take place while on shore leave or the captain may be granted permission by Starfleet to take on a personal mission.

It is possible to end up with the result “roll two mission types” while randomly generating your mission. If this occurs, you may treat it as if Starfleet has your ship and crew assigned to two different missions that are happening simultaneously or that a mission directive is intertwined with a personal mission of some sort. This adds a new layer of complexity to the game as your captain must now manage resources and personnel to accomplish their goals. From a narrative point of view, it can be thrilling to mix two mission types to make for a rich and complex adventure.

As seen in countless episodes, mission directives are commonly derailed by inciting incidents, events that run opposite of the captain's directives. Inciting incidents make the story tense and engaging. Once a mission type is generated, more conflicts – the key to great stories – can be generated by making additional rolls on the **Incident, Theme, and Advantages or Complications** matrixes located

EXAMPLE: GENERATING DIRECTIVES

Amir is ready to start playing *Captain's Log*. He needs to first generate directives from Starfleet Command. He rolls a 20-sided die and achieves a 13 – Political. He then moves down to the Political matrix and rolls again: 4 – “Dissolve Monetary System.” Amir's imagination takes off as he imagines that Starfleet Command has ordered him and his crew to assist a new world in joining the Federation by helping them dismantle their currency-based financial systems. He imagines that there might be greedy forces who aren't too happy about the situation. He also thinks that some impoverished communities might need support until the civilization gets fully caught up with Federation trade standards. ■

I.201

in this section. Additional Encounters probability matrixes that begin on page 270 can add even more flavor to your story and can be used whenever you want. (For more on how to use the Encounters matrix, see *Chapter 5*, page 184.)

OVERVIEW OF THE MISSION TYPES

Use the synopses contained in each Mission Types Probability Matrix to spark ideas about the direction your stories could go.



A MISSION TYPE

STARFLEET COMMAND OVERSEES MANY TYPES OF MISSIONS. YOU, NO DOUBT, ARE INTERESTED IN learning more about the universe and the beings that share it with us. You not only want to seek out new worlds and new civilizations; you seek knowledge and understanding. These are just some of the kinds of missions you will engage in during your ongoing quest to explore space.

d20	Mission Type
1	Aid and Relief
2	Conspiracy
3	Deep Space Exploration
4	Defense
5	Diplomacy
6	Escort and Evacuation
7	Espionage
8	First Contact
9	Medical
10	Near Space Exploration

d20	Mission Type
11	Patrol
12	Planetary Exploration
13	Political
14	Research and Development
15	Show the Flag
16	Spiritual
17	Starfleet JAG
18	Tactical
19-20	Roll two mission types

Aid and Relief

You have been tasked with providing aid and relief to a Federation member world or ally, colony, starbase, or another outpost. You may even be tasked with lending aid to a non-aligned world, at the behest of the Federation Council, in the hope of fostering closer ties or in the name of humanitarian concerns. In many cases, time is of the essence. Will you remain flexible and improvise to save lives?

d20	Aid and Relief
1	Discover stowaway on another ship
2	Ensure key data is transmitted
3	Ferry food to famine-stricken world
4	Find lost escape pod
5	Fulfill dying officer's last wish
6	Help build back a failed economy
7	Improve sensors to detect hostiles
8	Investigate why convoy is under attack
9	Locate ship lost in anomaly
10	Negotiate trade agreement to save species

d20	Aid and Relief
11	Plot course for convoy
12	Prevent natural disaster with science
13	Protect merchant convoy
14	Provide aid to an enemy
15	Provide counseling services to distressed parties
16	Provide needed resource to station or ship
17	Provide power to ship or colony
18	Repair colony's defense grid
19	Respond to planetary distress call
20	Upgrade civilian ships

Conspiracy

While the Federation and Starfleet strive to build and protect a utopian society, the fact remains that many forces seek to tear this alliance apart. Hatred, jealousy, revenge, bigotry, and selfishness are the motivations for individuals and organizations eager to see their enemies burn. There are even parties within Starfleet and the Federation eager to use the expansive organization to fulfill their own dark agenda. Can you uncover these plots before permanent damage is done?

d20	Conspiracy
1	Allied with the enemies
2	Assassination planned
3	Conspiracy theory gone wild
4	Corrupt Starfleet official
5	Crewmate lying
6	Faked death
7	Government undermined from within
8	Informant discloses secrets
9	Intelligence leak
10	Intercepted messages

d20	Conspiracy
11	Misleading propaganda
12	New tech is spyware
13	Official bribed
14	Paranoid pre-warp species
15	Politician poisoned or attacked
16	Possessed by alien entity
17	Replaced with body double
18	Sabotaged negotiations
19	Smuggling contraband
20	Unauthorized surveillance

Deep Space Exploration

Venture beyond the limits of explored space and expand the boundaries of our knowledge. The most common deep space exploration mission simply involves collecting all the data your long-range scanners can absorb. While it may seem boring, mapping of deep space provides the data necessary for future exploratory missions. When there is excitement to be found, it can be wondrous or dangerous. Be prepared for both.

d20	Deep Space Exploration
1	Abandoned world or vessel
2	Advisor accompanying mission has a mission of their own
3	Alien explorers were there before
4	Cosmozoan life-form is hungry
5	Cosmozoan life-form mistakes ship for rival
6	Cosmozoan life-form wants to mate with vessel
7	Cryostasis required to survive
8	Detect incoming threat
9	Discover a planet made of strange substance
10	Dropping subspace beacons

d20	Deep Space Exploration
11	Mapping a sector of space
12	Nebula is a sentient being
13	No communication with home
14	Peaceful planet offers respite
15	Ship becomes out of phase with reality
16	Strange probe discovered
17	Struck by object that sends ship off course
18	Test a technology
19	Warp does not work
20	Wormhole of unknown origins suddenly appears

Defense

From arguing the benefits of the Prime Directive to providing defense for colonies, stations, ships, and planets, there is a lot to do to keep the Federation and innocent lives safe. Defense can be a war fought on a physical or philosophical battlefield with the outcome involving the fate of the whole Galaxy. Will you successfully protect the rights of all those under your care and provide peace and security to your corner of the Galaxy?

d20	Defense
1	Argue the benefits of the Prime Directive
2	Defend colony
3	Defend ship from sentient entity
4	Defend space station
5	Defend the Federation from a smear campaign
6	Engage in war games with tactical advisor
7	Join fleet for defensive maneuvers
8	Neutral Zone violation
9	Retrieve lost weapons
10	Protect the rights of religious group

d20	Defense
11	Provide protection for diplomat
12	Represent a foreign polity as a neutral party
13	Secure trade location
14	Security services for vital meeting
15	Set up defense for faction
16	Ship's tactical system taken over by hostile
17	Tactical maneuvers with ally
18	Uphold the rights of a Federation citizen
19	Uphold the rights of Federation world
20	Uphold the laws of a non-Federation world

Diplomacy

Starfleet engages in a variety of diplomatic missions. As much as they are mobile scientific platforms, starships are also floating diplomatic outposts, able to conduct first contact assignments, provide neutral ground for negotiations, and transport ambassadors to vital diplomatic conferences. Can you prevent opposing viewpoints from escalating into violence among diplomats? Can you prevent your own prejudices from interfering with your ability to complete the mission, demonstrating the best of Federation principles in the face of mistrust and even hostility? Your goal is to foster peace and amity throughout the Galaxy, making diplomatic missions sometimes more important than scientific endeavors.

d20	Diplomatic
1	Attend official event
2	Conduct anti-propaganda campaign
3	Draft peace treaty
4	Establish trade routes
5	Facilitate government restructure
6	Host cultural exchange
7	Implement new policy
8	Implement training program
9	Investigate civil unrest
10	Mediate between rival factions

d20	Diplomatic
11	Negotiate release of political prisoner
12	Negotiate surrender
13	Negotiate trade deal
14	Serve as advisory committee
15	Set up Starfleet Academy extension
16	Settle border conflict
17	Settle international dispute
18	Settle interplanetary dispute
19	Sign mining accord
20	Oversee election

Escort and Evacuation

Starfleet vessels are often assigned to escort duties: shepherding transports, providing additional security for diplomatic delegates, or escorting something or somebody of value from one planet to another. Evacuation of a planet, starbase, or ship could impact a command level officer depending on how events progress. You could be lauded as a hero or cursed as a failure for not getting enough people evacuated. Survivors can recur in future stories, either delivering praise or attempting revenge. There is also the opportunity for you to plan how to make an evacuation happen, working out the logistics of such a task.

d20	Escort and Evacuation
1	Aid scientists trapped in another realm
2	Attend congratulatory celebration for successful mission
3	Command fleet operations during evacuation
4	Deliver command officers to their new ship
5	Escort admiral to retirement location
6	Escort dignitary to crucial meeting
7	Escort key diplomat(s)
8	Evacuate planet
9	Evacuate ship about to explode
10	Evacuate space station

d20	Escort and Evacuation
11	Evacuee out for revenge
12	Help evacuation efforts before natural disaster
13	Mechanical failure on escorted ship
14	Plot course for convoy
15	Rescue miners
16	Retrieve tactical team
17	Save endangered species from dying world
18	Shepherd civilian transport
19	Strategize evacuation scenario
20	Transfer supplies from one planet to another

Espionage

With the existence of secret and not-so-secret organizations such as the Tal Shiar, the Obsidian Order, the Orion Syndicate, and countless others, it's often necessary for Starfleet personnel to conduct secret operations and missions, sometimes off the record and without formal recognizance. While many on the Federation and Security Councils frown on such under-the-table actions, others in the high command understand spying is part of doing business on the galactic scale. What will you do when asked to take part in such a mission?

d20	Espionage
1	Analyze captured prisoners
2	Analyze data to uncover plot
3	Collect data
4	Cosmetic surgery required
5	Decrypt message
6	Establish underworld contact
7	Faction sabotages negotiations
8	Fall off the grid to perform mission
9	Find weapons cache
10	Forensics investigation tainted
11	Infiltrate criminal gang or terrorist organization

d20	Espionage
12	Intercept comm chatter
13	Monitor ship movements
14	Present evidence of conspiracy
15	Psychographic debriefing required
16	Psyops required
17	Recover hostages from unfriendly territory
18	Section 31 assignment
19	Spies discovered
20	Undercover operation into enemy territory

First Contact

Once a new species has been identified, they must be studied. A determination must be made if they are ready to learn about other starfaring races. Are they potentially hostile? Do they possess the necessary technological advancements? After months, or even years, of long-range reconnaissance and clandestine observation, when the time comes, someone must make first contact. Although many times the Federation Council will send out a qualified ambassador to make first contact, sometimes it will fall to you and your crew to reveal the existence of other planets and civilizations in the Galaxy.

d20	First Contact
1	Ascertain biochemical compatibility
2	Assemble first contact team
3	Catalog diseases and pathogens
4	Catalog new technology
5	Compile linguistic database
6	Complete computer network integration
7	Create psychological profile of new species
8	Don ceremonial garb
9	Eat strange food
10	Establish security protocols

d20	First Contact
11	Establish transport procedures
12	Fix first contact gone wrong
13	Host diplomatic reception
14	Learn native dance
15	Make first contact
16	Participate in odd welcoming ceremony
17	Prepare xenoanthropological report
18	Repair malfunctioning duck blind
19	Second contact mission
20	Roll secondary directive from any Mission Type matrix

Medical

A medical crisis on a planet or starbase could cause you to be put in a situation where you must use your leadership abilities to keep a society together in the face of disaster, such as the outbreak of a plague or a strange biological agent ripping through a community. You could be tested through your negotiation skills, as well as your ability to keep a frightened mob from rioting or jumping to a wrong conclusion.

d20	Medical
1	All crew get sick
2	Asked by enemies to assist with research
3	Bioweapon unleashed
4	Conduct medical forensics investigation
5	Conduct routine crew evaluations
6	Crew catches new flu bug
7	Crew sick after strange event
8	Crew transformed into something else
9	Crew members going insane
10	Dead person miraculously comes back to life

d20	Medical
11	Disease is solution
12	Doctor abducted to help terrorist group
13	Medical supplies tainted
14	Plague on alien ship or station
15	Plague on enemy ship or station
16	Plague on planet
17	Psychic disease spreads
18	Psychographic profile needed of species
19	Ship system causes sickness
20	Speak at medical conference

Near Space Exploration

Cataloging gaseous anomalies, visiting UFP worlds, run-ins with friends and family, shore leave, and countless other adventures await you when you lead missions within known Federation space. This might be your opportunity to explore the arts and sciences in a more familiar setting. These events could play out largely on Earth, Vulcan, or Qo'noS, for instance. Either of these options is likely to immerse you in the unique politics, culture, and peoples of a particular planet or region.

d20	Near Space Exploration
1	Alien probe enters Federation space
2	Art competition/show off your talents
3	Collect data on spatial anomaly
4	Crew member (or you) becomes a celebrity
5	Dedicate new colony
6	Dedicate new ship
7	Eliminate dangerous spatial phenomena
8	Enemy faction has established peaceful colony
9	Enemy polity makes a power grab
10	Family comes to visit

d20	Near Space Exploration
11	Host meeting with admirals
12	Lost starbase
13	New and different Bajoran orb discovered
14	New mineral or energy resource under dispute
15	New planet appears in Federation space
16	Seek permission from Starfleet to conduct fringe research
17	Sensors detect hidden foe
18	Sojourn back to homeworld
19	Treaty violations must be investigated
20	Visit local pleasure planet

Patrol

Numerous potential threats confront the Federation – hostilities along the Cardassian and Romulan borders, the Borg, the Nausicaans, an upswing in terrorist activities by the Maquis. In addition, while each Federation member provides for their own planetary and solar system security, Starfleet patrols the routes inside Federation space between member worlds, to ensure the safety and security of civilian traffic. Patrol missions are simple: patrol the space in your assigned area of operations, scan for unidentified or potentially hostile vessels, and intercept them. Conflict is always a last resort. How far will you go to keep the peace?

d20	Patrol
1	Analyze sensor readings on unknown ship
2	Away team patrols colony
3	Enemy blockade
4	Establish new patrol route
5	Find lost vessel
6	Install new sensor array
7	Investigate enemy fleet movements
8	Investigate strange event or anomaly
9	Long patrol; holodeck time
10	Monitor comm traffic
11	Negotiate patrol route

d20	Patrol
12	New warp-capable civilization contacted
13	Patrol hotspot (e.g., Cardassian Demilitarized Zone or Romulan Neutral Zone)
14	Repair collapsed defense grid
15	Rogue planet drifts into trade route
16	Search and rescue mission
17	Search detained vessel
18	Space mines inhibit movement
19	Survey a planetary surface
20	Tech floating adrift in space

Planetary Exploration

Starfleet's primary goal is to seek out new worlds. Once a noteworthy planet has been identified, it must be explored. Extensive scans of the planet's surface, composition, and atmosphere must be made. Science teams must be sent down to collect samples of flora and fauna. Geologic surveys, to determine mineralogical composition and planetary development, must be conducted. You could spend a lifetime surveying all the plants, minerals, and animals on a single world – and that is in the absence of any intelligent life-forms! The presence of intelligent life only complicates the process, which often leads to covertly monitoring the civilization to determine the viability of first contact.

d20	Planetary Exploration
1	Cetacean planet
2	Corrosive environment
3	Crashed ship
4	Dry seabed reveals ancient civilization
5	Ecological collapse
6	Enemy research facility
7	Forbidden world
8	Geothermal springs offer health benefits
9	Holy planet
10	Mass graves

d20	Planetary Exploration
11	Massive battlefield
12	Meteorites constantly entering atmosphere
13	Pre-warp species detects starship
14	Prison planet
15	Radioactive fog hides secret colony
16	Rare element discovered
17	Secret weapons facility
18	Sentient liquid metal pools
19	Trap
20	Unusual flora or fauna holds solution

Political

Starfleet's mission has always been one of peace; we seek the peaceful resolution of hostilities first and foremost. Over the course of your travels, you will no doubt encounter conflicts that do not even involve Starfleet or the Federation – you may even somehow become embroiled in these conflicts. But you and your crew are uniquely positioned to put an end to hostilities, separate the combatants, and lend assistance. You may even find yourself effectively serving as the Federation ambassador to resolve these conflicts, using your starship as neutral ground where compromise can take place.

d20	Political
1	Analyze conflict
2	Application to join Federation
3	Dismantle puppet government
4	Dissolve monetary system
5	Enforce Federation law
6	Expose corrupt politician
7	Extradite prisoner
8	Guard duty for rude dignitary
9	Honor retiring politician
10	Investigate use of banned technology

d20	Political
11	Investigate voter fraud
12	Issue arrest warrant
13	Manipulated media
14	Negotiate cease-fire
15	Politician needs a favor
16	Sanction noncompliant Federation planet
17	Stop flow of biogenic weaponry
18	Succession from the Federation
19	Transport cultural delegation
20	Violent uprising disrupts peace talks

Research and Development

Almost every starship in the fleet has the equipment and personnel to conduct a wide variety of scientific research. In addition to performing routine analysis related to exploration, you may engage in your own scientific studies, as well as hosting Federation scientists performing independent research. Often, starships provide an excellent testbed for new technological developments. And whatever new technology or development someone comes up with must eventually be tested in the field.

d20	Research and Development
1	Astrometrics enhancement
2	Communications upgrade
3	Deflector upgrade
4	Engine upgrade
5	Exploring the mind
6	Holographic technology
7	Innovation with replicators
8	Interdimensional event
9	Medical innovation
10	Navigational system

d20	Research and Development
11	New energy resource
12	New polymer
13	Power systems upgrade
14	Prime Directive's relevance questioned
15	Sensors upgrade
16	Temporal sciences
17	Terraforming technology
18	Transporter technology
19	Utopia Planitia project
20	Weapons development

Show the Flag

Sometimes the Federation needs to remind a colony or outlying member world about why they are members of the Federation. This is not military posturing, but a diplomatic visit that reminds the world of the benefits of the Federation. Sometimes, it is necessary to lay claim to a planet, moon, or spatial feature, which may involve reminding an alien species or marauder group that a somewhere is, in fact, claimed by the Federation. Can you impress on allies and opponents the advantages of Federation membership? A show the flag plot component could turn into something even more meaningful if you continue to interact with antagonists over a series of missions.

d20	Show the Flag
1	Assist in building terraforming facilities
2	Construct water system on planet
3	Dedicate new space station
4	Deliver supplies to colony along Neutral Zone
5	Develop a new strain of disease-resistant food
6	Help alien species navigate safe trade route
7	Help rival cure disease
8	Lay claim to a planet
9	Plant the flag on a moon

d20	Show the Flag
10	Provide guidance on terraforming
11	Reinforce collapsed mineshaft
12	Repair malfunctioning weather control system
13	Secure asteroid for mining
14	Set up schools
15	Set up social program after a disaster
16	Stop an asteroid from hitting planet
17	Stop hostiles from harassing colony
18	Track down pirates
19	Transport staff to relay station
20	Visit new member world

Spiritual

There is no formalized religion within the Federation, and individual citizens are free to make their own choices about faith and religion. Many alien species bring their own world's religious practices with them as they serve in Starfleet. Although the Federation might not have an official faith or denomination, many alien worlds do. You might find yourself embroiled in missions that challenge or test your own faith or that of others. Can you reconcile the spiritual with the scientific?

d20	Spiritual
1	Ancient deity appears
2	Archeological dig uncovers hidden truth
3	Assist with restoration of religious site
4	Community has decided to give up religion
5	Crew member has a prophetic vision
6	Deities are proven to be other-dimensional aliens
7	Entire population has shared vision
8	Exiled spiritual figure returns
9	Life after death experience

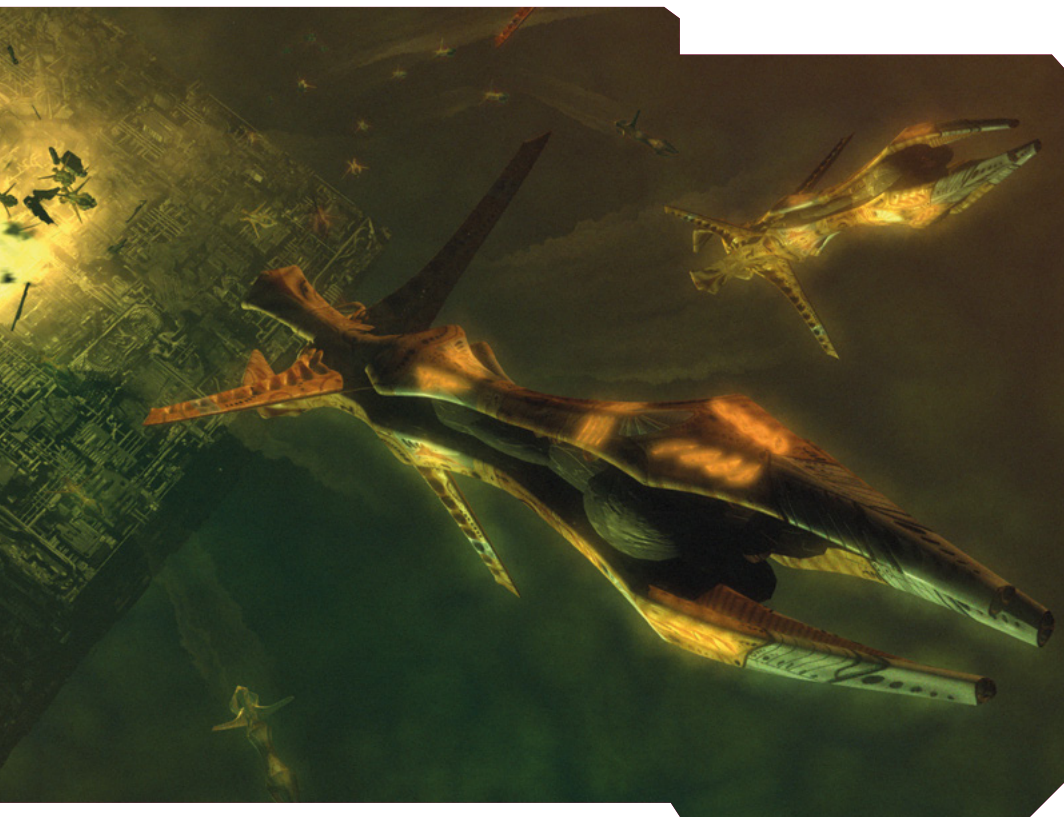
d20	Spiritual
10	Minority group wants representation
11	New religion begins to form
12	Prophesied disaster occurs
13	Religious dissidents exiled
14	Religious minority takes extreme action
15	Religious sect forbids alien visitors
16	Science conflicts with long-held belief
17	Spiritual figure assassinated
18	Temple defaced or destroyed
19	Tradition unwittingly defiled by crew
20	Vow broken by holy order

Starfleet JAG

Any story line involving the Judge Advocate General's Office (JAG) is ripe with possibilities. The JAG is often involved in disciplinary hearings against Starfleet officers, and where Federation citizens or non-Federation citizens level charges against Starfleet officers. Some involved situations or hearings could result in a court-martial proceeding for you. Or you might be asked to assist in a legal matter. Are you familiar enough with Starfleet regulations to mount a defense for your actions, protect Federation interests, or prosecute criminal violators?

d20	Starfleet JAG
1	Advise Starfleet on enemy species
2	Advise Starfleet on territory boundaries
3	Argue case on behalf of former admiral
4	Conduct forensics investigation at crime scene
5	Defend fellow crew member in alien court
6	Defend Starfleet officer in court
7	Discipline rowdy cadets
8	Investigate corrupt judge
9	Investigate destruction of relay station
10	Investigate wrongful death

d20	Starfleet JAG
11	Negotiate land settlement
12	Prosecute contraband case
13	Prosecute environmental crime
14	Prosecute errant captain
15	Prosecute war crime
16	Review rules of engagement
17	Serve on court martial case
18	Serve subpoena to reclusive Starfleet individual
19	Transport JAG to court hearing
20	Uncover tainted evidence



Tactical

A hostile alien probe enters Federation space. The Romulans attack a starbase along the Neutral Zone. The Borg assimilate a Starfleet outpost. A newly discovered alien species reacts with hostility. A threat to the Federation or its allies emerges, and there is clear and present danger. It is at these times that you will be called upon to defend the Federation against hostile aggressors. These missions almost always involve the threat of conflict, though we implore you to use minimal force. Often, Starfleet Command will issue you rules of engagement to curtail collateral damage and protect as many lives as possible.

d20	Tactical
1	Admiral on board issues questionable order
2	Analyze enemy ship construction rates
3	Analyze weapon signatures
4	Appointed fleet commander
5	Blow something up
6	Borg incursion
7	Buy evacuees time to escape
8	Employ damage control teams
9	Engineer tactical advantage
10	Ground combat required

d20	Tactical
11	Negotiate cease-fire
12	Orbital bombardment
13	Plan battle
14	Provide ally tactical advice
15	Provide Starfleet ship deployment strategy
16	Put in place medical and rescue personnel
17	Reverse-engineer weapons technology
18	Run tactical drills
19	Swap executive officers
20	Use knowledge of local space to gain advantage

THEMES, ADVANTAGES, AND COMPLICATIONS

“One problem at a time.” – CAPTAIN CHRISTOPHER PIKE



THEMES AND INCIDENTS

NOW THAT YOU HAVE THE GENERAL MISSION directive figured out, start adding more conflict to the story by using incidents and themes (details about a situation or event). Generate conflicts with these verb/noun prompts or create your own matrixes to add more variety.

Inciting incidents are unexpected events that set your captain on their journey that will occupy them throughout the adventure. Typically, this incident

will upset the balance of the captain's world and threaten the accomplishment of their main mission directives. This is called an Incident Theme in *Captain's Log*.

Get creative with how you interpret the results. (See *Chapter 5*, page 181 for more on Inciting Incidents.) If you make a roll and the verb/noun prompt does not make sense to you, roll again.

Incident

d20	Incident
1	Arrest
2	Build
3	Command
4	Control
5	Debate
6	Destroy
7	Explore
8	Investigate
9	Medicate
10	Navigate
11	Rescue
12	Research
13	Retrieve
14	Save
15	Survey
16	Terraform
17	Transform
18	Unite
19-20	Roll twice and combine

Theme

d20	Theme
1	Ancient ruin
2	Colony
3	Crater
4	Energy being
5	Exploding planet
6	Gravimetric distortion
7	Living ship
8	Marooned shuttlecraft
9	Nest
10	Quarantine zone
11	Relic
12	Rogue comet
13	Rogue superweapon
14	Salvageable wreck
15	Sentient machine
16	Spatial rift
17	Temporal anomaly
18	Unknown life-form
19-20	Roll twice and combine



ADVANTAGES AND COMPLICATIONS

After rolling the Incident Theme for the encounter, roll a d20. On an even number, roll again on the Advantages matrix. On an odd number, roll on the Complications matrix.

Advantages

d20	Advantage
1	A Chance Encounter: An old ally appears in your hour of need or a specialist is delivered by shuttlecraft whose expertise is needed for the mission.
2	Surplus Components: You find an extra piece of equipment or more supplies that assist you in one of the tasks you encounter.
3	Surprise Discovery: The situation turns out to not be as grave as initially indicated or an aspect of it can be completed faster than expected.
4	Remember Your Training: An aspect of Starfleet training pops up in your mind that inspires you to work harder, faster, or more efficiently in the current situation.
5	Second Wind: A boost of energy helps with dealing with a tense situation and allows you to regain some of the control needed to accomplish your goals.
6	Helpful Species - Primitive: Another species comes to your assistance despite not possessing much technical acumen.
7	Helpful Species – Contemporaries: A species arrives with capabilities similar to your own and offers insight or technical assistance into the situation.
8	Helpful Species – Advanced: Possessing sophisticated technology or energy manipulating abilities, this species is able to help the crew in ways they are unable to fathom.
9	An Ancient Discovery: Investigating the planet or phenomenon reveals an ancient relic or piece of technology that can help the crew with their mission.
10	Federation Assistance: Another starship is in range to render assistance with the task at hand.
11	Change of Heart: A nemesis or superior officer decides to assist the crew, whether for their own purposes or because they have been charmed by the crew.
12	Redundant Systems: A little-used auxiliary subsystem or spare piece of internal biology helps ease the situation.
13	Lucky Circumstances: An earlier failure has unintended positive side effects.
14	Beneficial Element: Something inherent to the environment, such as a rare element or a sympathetic political group, comes to the crew's assistance.
15	Inspiring Vista: The environment in which the crew operates is picturesque, historic, or provokes strong emotional responses in the crew that motivate them to work harder to save it.
16	Historic Precedent: Drawing upon past mission logs helps inform the crew as to how to best handle the situation.
17	Advanced Prototype: The crew possesses an advanced piece of equipment that is not readily available on other ships but may be of use.
18	Critical Evidence: Either by discovering information about a mystery on a recovered data drive or fossilized remains giving a clue about an impending environmental disaster, the crew discovers information critical to the success of the mission.
19	Power Surge: An unexpected surge in energy boosts systems to operate above their threshold or clears up an environmental anomaly.
20	Roll twice and gain both advantages

Complications

d20	Complication
1	Total Catastrophe: The situation escalates dramatically, causing the crew to have to work harder and faster than expected.
2	Inferior Equipment: Complications arise due to poorly maintained gear or not having the right equipment readily available.
3	Random Failure: A piece of stable equipment suddenly shorts out or a crewmember fails their task in an unexpected way.
4	Horrific Discovery: A disturbing revelation shakes the crew, forcing them to reevaluate circumstances.
5	Crisis of Conscience: A crew member suddenly acts against the mission, causing the circumstances to change suddenly.
6	Unexpected Attack: As the crew works to resolve the crisis at hand, an outside force attacks.
7	Disease Outbreak: The outbreak of a plague or contagion gravely affects the environment, forcing sanitation to be of even greater concern and more precautions taken to prevent infection.
8	Environmental Danger: During the mission, something occurs that changes the area around the crew to the point that their lives are in danger.
9	Sudden Reversal: Despite your earlier success, a change of circumstance means a previous successful test becomes a failure, reversing its effect immediately.
10	Absolute Bedlam: Where once order reigned, the situation breaks down into chaos as too many factors start to work against the situation.
11	Conflicting Orders: The situation is made more tense when orders are received that make the crew have to decide between pursuing their stated mission goals or obeying their conscience.
12	Shattered Chain of Command: Whether by outside interference or the senior commander being removed from the situation, there is no longer a clear operational command structure for the mission.
13	Infiltrator: One of the members of the crew has been replaced by an outside agent working against your goal, although their identity has not been revealed yet.
14	Mesmerized Crew: A strange phenomenon or alien creature has entranced the crew and at least distracts them from their duties or at most renders them completely fascinated and unable to function.
15	Overworked Crew: The crew is too busy working on a different crisis on the ship and resources are suddenly stretched thin.
16	Diplomatic Incident: Due to the technicalities of galactic law or a tense political situation, the crew must proceed carefully, or the situation will get worse.
17	Inept Crewmember: The only specialist the crew has for this situation is secretly unable to proceed with the mission, either due to lack of skill or being too terrified to continue.
18	Massive Casualties: Because of an event, many of the crew have been rendered unable to continue to serve the mission and can no longer be counted on.
19	More Valuable Than Useful: An item is uncovered during the mission that is so valuable that multiple governments and private agencies send their agents to retrieve it, despite it not having any immediate usefulness.
20	Roll twice and gain both complications

ENCOUNTERS PROBABILITY MATRIX

“Intruder scans emanating from the exact center of the cloud. Energy of a type... never before encountered.”

— COMMANDER SPOCK

A TYPE OF ENCOUNTER

BY NOW YOU SHOULD HAVE YOUR MISSION TYPE, incident theme, and advantage or complication affecting the mission figured out. Now, you can use the Encounters Probability Matrix to really make your

mission one-of-a-kind. First roll on the Type of Encounter matrix below, then roll on the subsequent matrixes. You can do this multiple times to make a rich tapestry of details for each mission.

d20	Type of Encounter
1-3	Abandoned Places
4-7	Deep Space
8	Different Time or Reality
9-11	Inhabited Planet
12-14	Spacefaring Civilizations
15-17	Subspace
18-20	Uninhabited Planet



Abandoned Places

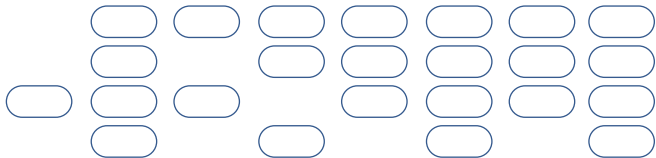
d20	Abandoned Places
1	Ancient library
2	Ancient weapon unleashed after centuries
3	Cave where species went extinct
4	City where automation replaced biological life-forms
5	Containers of spent fuel rods contaminating this sector
6	Dimension with no life-forms
7	Dyson sphere
8	Failed colony
9	Floating sarcophagus of distinguished warrior

Deep Space

d20	Deep Space
1	A city-ship is seen on a direct path toward Earth
2	A massive biological entity intent on devouring everything in sight
3	A moon composed almost entirely of dilithium
4	A rogue comet is traveling nearby
5	A transwarp conduit pulls in your vessel
6	Abandoned research station
7	An ancient outpost containing a holographic envoy from a dead species
8	Ancient probe which lost contact
9	Ancient war machine attacking nearby planets
10	Encounter with new species
11	Enemy warships operating beyond their territory

d20	Abandoned Places
10	Godlike entity entrapping visitors for their own amusement
11	Haunting figures appear and disappear randomly
12	Home with hidden doors
13	Life support failure on derelict spacecraft
14	Lost Starfleet vessel
15	Military bunker from defeated army
16	Orphanage with dark past
17	Planet recovering from extinction-level event
18	Smuggler's den shut down by authorities
19	Space station put into floating storage
20	War zone with zero survivors

d20	Deep Space
12	Galactic filaments drift close to an inhabited world
13	Gravimetric anomalies
14	Rogue planet home to sentient species
15	Secret intelligence outpost
16	Several stars seem to shift their orbits and move about
17	Tetryon particles are manifesting within the region, heralding the return of a strange species that experiments on Federation citizens
18	The scarred remains of a Klingon vessel lie perilously close to a Deep Space Station
19	Wormhole that crosses light-years in an instant
20	Wreckage from a Borg craft is discovered on a nearby moon



Different Reality or Time

d20	Different Reality or Time
1	Timeline where the <i>Enterprise-C</i> went down protecting a Romulan colony from a Klingon fleet...
2	Three days in the future, where one member of the bridge crew has mysteriously died...
3	First Contact Day – only the Vulcan ship was destroyed by a Romulan ship, which took its place...
4	Unknown timeline, but you pick up a distress call from the Kira-Dukat Resistance Cell. General Picard is on a rampage...
5	You find yourself following behind the legendary lost ship <i>U.S.S. Franklin</i> , only days before it disappeared...
6	A timeline where the Jones-Mudd consortium engineered a political-economic merger with the Ferengi Alliance...
7	The only thing that seems different is the large statue of Porthos the Beagle on Starbase 47...
8	A timeline in which Bajor joined the Federation before it was ever annexed by Cardassia...
9	You materialize millennia ago, where a brilliant, lonely scientist forms a cybernetic gestalt in the Delta Quadrant...
10	A timeline where Gul Evек's warship, the <i>Vetar</i> , destroyed the <i>Val Jean</i> before it could disappear in the Badlands...

d20	Different Reality or Time
11	Your ship appears in space above the planet where Commander Spock is marrying Christine Chapel...
12	You are in the same system as the historical <i>Kobayashi Maru</i> merchant vessel, on the day that it was destroyed by pirates...
13	You discover a stable, but fragile, temporal wormhole that leads to 1 month in the past...
14	A timeline where the Emissary's demand that the Prophets destroy a Dominion fleet went unanswered...
15	You are in orbit around Earth, millions of years ago, as the first Voth ship leaves the planet...
16	You arrive at the Battle of Xahea, and your presence distracts the allied forces long enough for Control to corrupt <i>Discovery</i> and steal the Sphere data...
17	You are at the time and place where someone very dear to a bridge officer disappeared...
18	A timeline where Balok convinced the Federation to become a client of the First Federation...
19	A timeline where the Breen waited until after the end of the Dominion war to attack the Federation...
20	You are one year in the future, and everyone seems to have forgotten that your crew and ship ever existed...



Inhabited Planets

d20	Inhabited Planet
1	Dying colony on the verge of collapse begs for food and resources to stay alive
2	Species in early stages of development
3	Trade outpost possessing a forbidden secret
4	A friendly and benevolent species offers their assistance
5	A hostile and sinister species moves in for the kill
6	Farming world happy to conduct trade
7	Descendants of a crew trapped on the planet
8	Servants of an all-powerful deity
9	Hostages to a malicious force
10	A lone rehabilitation colony is the only permanent shelter on the surface
11	A fleet of vessels keep their weapons aimed at the surface, intent on shooting down any ship attempting to flee
12	A reclusive and eccentric royal family uses this world to contain their menagerie of exotic creatures

d20	Inhabited Planet
13	A subterranean complex is revealed, and its original inhabitants slowly start to wake
14	A hunt is taking place on the surface for an enemy agent accused of murder
15	The planet is being overwhelmed by a widespread tribble infestation
16	A peace conference between warring factions on the surface is threatened by a terrorist attack
17	A fleet of alien vessels use the planet as a base for their operations
18	The planet is the one place where a rare plant can grow; for the past few years, the harvests have decreased to almost nothing with no explanation
19	The planet is protesting a treaty stipulation that now places the sovereignty of their world within the control of a rival empire
20	Ion storms of unusual intensity threaten a nearby settlement whose shield generators have failed

Spacefaring Civilization

d20	Spacefaring Civilization
1	Raiders intent upon plunder
2	Marooned vessel seeking assistance
3	Deep space research station overseeing dangerous experiments
4	Warship on the hunt for enemy vessels
5	Merchant vessel transporting precious cargo requests assistance
6	Diplomatic vessel transporting ambassadors
7	Training vessel in distress
8	Experimental vessel possessing forbidden technology
9	Unknown species possessing frightening technology
10	Eccentric collector's personal yacht on a pleasure cruise
11	Patchwork vessel full of jury-rigged components needs repairs
12	A First Federation ship has crashed on a nearby asteroid

d20	Spacefaring Civilization
13	A Klingon battlecruiser decloaks and offers to engage in battle maneuvers with you
14	A star's expansion threatens a Federation world, forcing a sudden evacuation
15	A space station reveals it can transport itself across the Galaxy; how it can do so is unclear, but would revolutionize interstellar travel if true
16	Rogue Jem'Hadar raiders appear out of warp
17	A pirate vessel has forced a large interstellar creature to attack innocent planets
18	A fleet of sublight vessels attack each other in recreation of an ancient conflict that has been ongoing for centuries
19	A vessel capable of firing while cloaked is attacking nearby supply lines
20	Unmanned attack satellites open fire as they guard a station leftover from a previous conflict

Subspace

d20	Subspace
1	A damaged subspace corridor preventing warp travel
2	Riddled with subspace mines
3	A lost planet emerges from subspace for a short time
4	A parasitic life form latches onto the ship
5	A subspace tidal wave knocks ships off course
6	Communication blackout from unknown means
7	Hidden anomalies damage warp engines
8	Pirates lurking along subspace lanes
9	Marooned crew facing dilithium chamber collapse
10	Strange vessels traveling in and out of subspace
11	A mutinous crew broadcasts an SOS call for assistance after their captain has caused them to become trapped in a plasma eddy
12	A subspace shockwave indicating the detonation of a large amount of dilithium rocks the region

d20	Subspace
13	Soft music seems to be carried along subspace channels, overwhelming all communication networks
14	A subspace conduit network that spans light-years in every direction is uncovered
15	Subspace fields fail suddenly around the orbit of a rogue planetoid
16	A ship with solar sails has found a means to travel at near warp speeds
17	A rupture into fluidic space appears
18	A vessel circles a solar system at maximum warp, unable to reduce its speed as it is caught in a stellar wake
19	A large creature emerges from subspace and perishes before your vessel; a vicious wound in its side reveals an even larger predator is what killed it
20	A subspace fissure opens, catapulting your vessel hundreds of light years from your present position

Uninhabited Planet

d20	Uninhabited Planet
1	A devastated planet wiped out by civil war
2	A newly formed planet, with life still developing on it
3	Abandoned by its original inhabitants
4	Hostile environment to all life
5	A graveyard for numerous shipwrecks lies scattered in the surface
6	An ancient relic stands alone among dozens of alien corpses
7	Primordial planet full of enormous predators
8	Strip-mined for all valuable ores
9	Used as a port for smugglers who do not take interlopers likely
10	Facing imminent destruction
11	Once the seat of a galactic empire
12	Possesses a cycle of rebirth that triggers every 24 hours

d20	Uninhabited Planet
13	The planet has frozen solid within the last few months
14	Used as a testing ground for illegal black-market weaponry
15	The planet fades back into our dimension with a Starfleet emergency beacon located on the surface
16	A planet of serene beauty exists behind a mind field left by an advanced species
17	Strange creatures fade into existence to drive you away from your landing site
18	Any memories formed on the planet's surface mysteriously disappear once you return to your vessel
19	Energy beings attempt to possess you as soon as you set foot on the planet's surface
20	A sentient planet provides for the needs of all who land upon it

MOMENTUM AND THREAT SPENDS

“Your logic is excellent, Captain. There is a random factor to the ship disappearances.”

– MR. SPOCK

During your adventures, you might generate Momentum or Threat without a clear idea of how to spend it. The matrixes below can help you come up

with interesting Momentum and Threat spends that can add new twists and excitement to your game.

A GENERATING RANDOM MOMENTUM SPENDS

THE MOMENTUM SPEND MATRIX WILL GIVE YOU AN initial direction for what kind of advantage you can gain by spending your Momentum. First, roll on the Momentum Spend theme matrix, then roll on the subsequent matrixes to get more specificity about the nature of the theme. Also, you can simply choose the entry that makes most sense for the circumstances for your game, or you can roll more than once if the first result does not fit.

d20	Momentum Spend Themes
01-04	Advanced Warning
05-07	Danger Revealed
08-10	Friendly Aliens
11-13	New Technology
14-16	Refuge
17-20	Trade Opportunity

Advanced Warning

You are tipped off to potential danger. The early warning helps you prepare for the peril or allows you to avoid it entirely.

d20	Advanced Warning
1-2	Anomaly detected at long range
3-4	Anticipate foe's strategy
5-6	Astrometrics data suggests better course
7-8	Automated buoy warns of danger
9-10	Coded transmission contains warning
11-12	Crewmember receives telepathic message
13-14	Detect hidden trap
15-16	Every member of crew experiences same precognitive dream
17-18	Gain top-secret schematics
19-20	Intercept transmission or codes

Danger Revealed

A heretofore unknown danger had been lurking in your midst, but you detect the peril before it's able to inflict harm. Perhaps this hidden foe has been scheming to disrupt your plans, but you're able to manage the situation before they can act.

d20	Danger Revealed
1-2	Alien ambassador reports danger
3-4	Alien plot detected
5-6	Alien spy makes contact
7-8	An ally's betrayal is uncovered
9-10	Artificial intelligence detects danger
11-12	Computer archive search turns up danger
13-14	Enemy tactics intercepted
15-16	Federation diplomat reports danger
17-18	Former enemy defects to Federation
19-20	Starfleet Intelligence notification

Friendly Alien Encounter

An unexpected encounter with friendly aliens, either an old ally or a new acquaintance, aids with your mission.

d20	Friendly Alien Encounter
1-2	Advanced medical help
3-4	Deliver good news
5-6	Help with scientific breakthrough
7-8	Offer additional personnel
9-10	Offer hidden knowledge
11-12	Offer of helpful technology
13-14	Offer of raw materials or resources
15-16	Offer the use of a ship
17-18	Offer to mediate conflict
19-20	Romantic interlude

New Technology

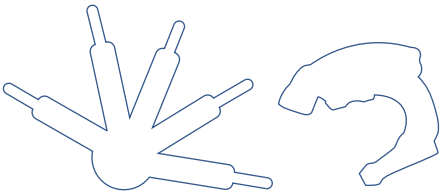
You manage to squeeze more efficiency from your ship systems or acquire helpful technology capable of overcoming current challenges.

d20	New Technology
1-2	Ally provides technical specifications
3-4	Communication upgrade
5-6	Derelict found with tech intact
7-8	Engine efficiency improved
9-10	Federation scientist oversees upgrade
11-12	New medical procedure
13-14	Sensor recalibration
15-16	Shield harmonics provide added protection
17-18	Structural integrity reinforced
19-20	Transporter range boosted

Refuge

You discover a safe location or means of delaying a foe, at least temporarily.

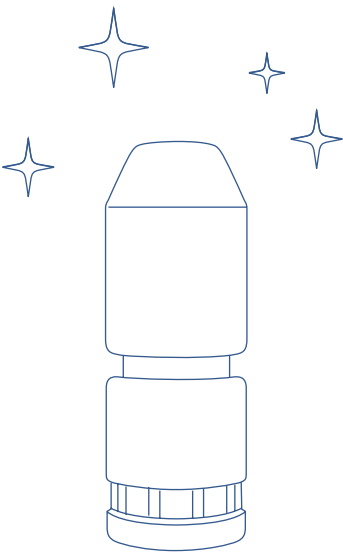
d20	Refuge
1-2	Cloaking or stealth technology
3-4	Dense asteroids provide cover
5-6	Enemy sensor blind spot
7-8	Energy barrier provides cover
9-10	Independent outpost or station
11-12	Physical barrier provides cover
13-14	Polar region of planet reflects hostile scans
15-16	Scramble enemy sensors
17-18	Tactical opportunity presents itself
19-20	Temporal dilation buys you time



Trade Opportunity

A new opportunity to gather resources becomes available. This will likely require an agreement or exchange of some kind.

d20	Trade Opportunity
1-2	Diplomatic ties and trade agreement formalized
3-4	Discover new source of raw materials
5-6	Energy reserves replenished
7-8	Freighter requires repairs; offers trade in exchange for engineering help
9-10	Merchant owes you a favor
11-12	Mining boom in your vicinity
13-14	New trade route established in vicinity
15-16	Planetary head of state offers gift
17-18	Trade with ancient civilization
19-20	Trading post under Orion Syndicate protection



GENERATING RANDOM THREAT SPENDS

THE THREAT SPEND MATRIX WILL GIVE YOU AN initial direction for what kind of complication you have gained by spending your Threat. First, roll on the Threat Spend theme matrix, then roll on the subsequent matrixes to get more specificity about the nature of the theme. Also, you can simply choose the entry that makes the most sense for the circumstances for your game, or you can roll more than once if the first result does not fit.

d20	Threat Spend Theme
01-04	Gravity
05-07	Hostile Alien Entity
08-10	Psionic Incident
11-14	Ship in Distress
15-18	Subspace
19	Systems Failure
20	Temporal Anomaly

Hostile Alien Entity

You encounter a form of life that has no intention of cooperating with you. They pose an obstacle that you must overcome to complete your mission.

d20	Hostile Alien Entity
1-2	Aliens with superior technology
3-4	Cosmic imp
5-6	Cosmozoan danger
7-8	Energy-based life-form
9-10	First contact gone wrong
11-12	Hostile species
13-14	Infestation
15-16	Microscopic species
17-18	Pirates
19-20	Omnipotent being

Gravity

Gravity is one of the most important forces in the universe. When gravity starts acting in strange or unpredictable ways, it's sure to cause problems.

d20	Gravity
1-2	Black hole
3-4	Gravimetric distortions
5-6	Gravimetric particles
7-8	Gravity well
9-10	Loss of gravity
11-12	Random gravity reversals
13-14	Random shifts in gravity strength
15-16	Sudden sector-wide shift in gravity
17-18	Too much gravity
19-20	Unknown and invisible source of dangerously intense gravity

Psionic Incident

Many of the most challenging complications occur within the mindscape. Roll on the table below to determine what kind of psionic obstacles arise during your mission.

d20	Psionic Incident
1-2	Dangerous telepath on the loose
3-4	False memories
5-6	Flashbacks
7-8	Hostile telepathic species
9-10	Mind swap
11-12	Mutation or augmentation resulting in new telepathic abilities
13-14	Psychic vampire
15-16	Telepathic distress signal
17-18	Telepathic hallucinations
19-20	Trapped in a dream

Ship in Distress

Your mission is complicated by an encounter with another starship experiencing distress.

d20	Ship in Distress
1-2	Automated defenses triggered
3-4	Boarded by hostile force
5-6	Collision
7-8	Computers malfunctioning
9-10	Engines malfunction
11-12	Life support failing
13-14	Lost in nebula
15-16	Rapidly decaying orbit
17-18	Under attack
19-20	Warp core breach imminent

Systems Failure

Unexpected technical difficulties aboard your ship or starbase create a new challenge you must overcome. Roll on the table below to determine which system is affected.

d20	Systems Failure
1-2	Communications
3-4	Engines
5-6	Inertial dampeners
7-8	Life support and environmental systems
9-10	Main computer
11-12	Navigation and flight control
13-14	Sensors
15-16	Shields
17-18	Structure
19-20	Weapons

Subspace

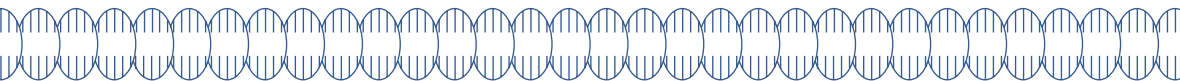
Normal starship operations often rely on subspace, especially for long-range communications. Yet various phenomena can cause subspace to act in strange ways that pose complications.

d20	Subspace
1-2	Dangerous radiation in subspace
3-4	Hostile subspace life-form
5-6	Lost in subspace
7-8	Messages cannot penetrate subspace
9-10	Non-hostile subspace life-forms
11-12	Subspace anomaly interrupts sleep patterns
13-14	Subspace particles
15-16	Subspace rift
17-18	Unstable warp bubble
19-20	Wormhole

Temporal Anomaly

Time is an essential component of the fabric of space, but it's not a universal constant. Those who explore the stars encounter many complications that interrupt the normal flow of time.

d20	Temporal Anomaly
1-2	Accelerated aging
3-4	Causality loop
5-6	De-aged
7-8	Department of Temporal Investigations
9-10	Erased from history
11-12	Propelled into the future
13-14	Random time shifts
15-16	Revisit the past
17-18	Vision of a dark future timeline
19-20	Wrong timeline







APPENDIX II

ALLIES AND ADVERSARIES

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GENERATING CONFLICT

“To the last, I grapple with thee. From hell’s heart, I stab at thee. For hate’s sake, I spit my last breath at thee.”

– KHAN NOONIEN SINGH

A YOUR FRIENDS AND ENEMIES

THROUGHOUT YOUR GAME, YOU MAY ENCOUNTER other characters, alien creatures, and spaceborne life-forms. These beings may provide you aid or may be the antagonist for your story. From the cunning Romulans to the terrifying Berengarian dragon, each of the species presented in these matrixes provide different challenges and plot hooks your character must overcome.

Use the Species Probability Matrixes provided on page 93-94 to generate random allies or adversary species. Then use the matrixes below to determine a non-player character’s archetype, upbringing, cultural traits, goals, tactics, and Federation outlook.

When introducing a non-player character to the game, it is important to consider their story. Where did they come from? What advantageous adaptations do they have? How do they feel about Starfleet and the United Federation of Planets? By answering these questions, the story you create can become more meaningful and memorable.

In addition, certain species may or may not be humanoid. Several matrixes help define more details about the various life-forms you are sure to meet during your travels.



Non-Player Character Archetype

Non-player characters (NPCs) come in all shapes, sizes, and professions. When an NPC is introduced, it will usually serve a role or have specific training. In either case, the NPCs will send your story into different directions based on their archetype.

d20	Archetype
1	Believer
2	Clergy
3	Delegate
4	Diplomat
5	Doctor
6	Engineer
7	Explorer
8	Influencer
9	Leader
10	Oracle

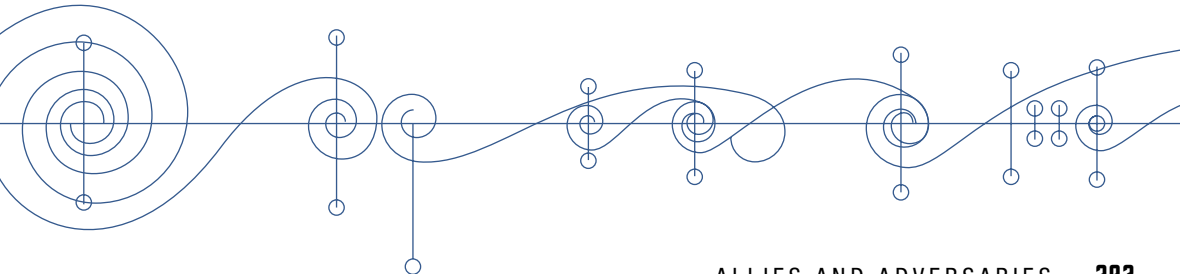
d20	Archetype
11	Philosopher
12	Pilot
13	Politician
14	Schemer
15	Scholar
16	Scientist
17	Scout
18	Soldier
19	Spy
20	Survivor

Non-Player Characters' Upbringing Environment

In addition to training, NPCs have a back story just like you. These characters had experiences based on where they grew up and use these experiences as driving forces for their goals.

d20	Environment
1	Another Species' World
2	Another Universe
3	Busy Colony
4	Different Polity's Starship
5	Entertainment Colony
6	Frontier Colony
7	Holy Site
8	Homeworld
9	Homeworld Starbase
10	Homeworld Starship

d20	Environment
11	Isolated Colony
12	Military Colony
13	Mining Colony
14	Multi-Species Starbase
15	Prison Outpost
16	Scientific Outpost
17	Shipyards
18	The Future
19	The Past
20	Unsettled Planet



Non-Player Characters' Cultural Traits

NPCs may choose to accept or rebel against the focus of their culture. From the goal of Ferengi affluence to the glory of the Klingons, these cultural traits will help to make an NPC's backstory deeper and more thoughtful.

d20	Cultural Traits
1	Acquisition
2	Affluence
3	Art
4	Discovery
5	Expansion
6	Exploration
7	Faith
8	Health
9	History
10	Honor

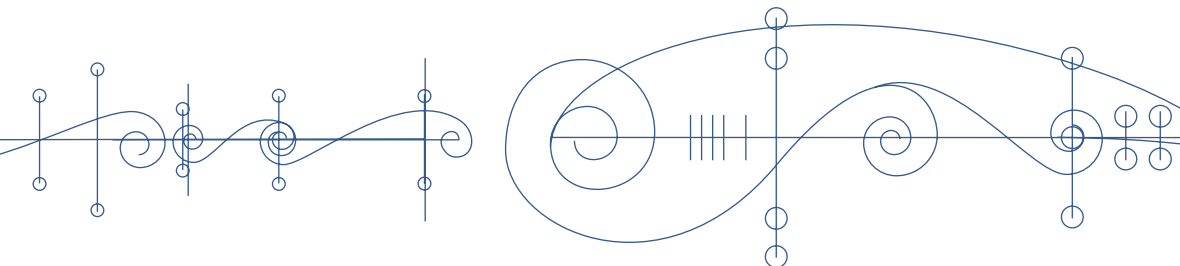
d20	Cultural Traits
11	Improving
12	Knowledge
13	Leadership
14	Literacy
15	Love
16	Power
17	Purity
18	Respect
19	Supremacy
20	Unification

Non-Player Characters' Goals

From the moment they are introduced, NPCs should have a goal in mind. This goal will help define how the character will act in each circumstance. These goals can be more specifically defined as needed if you wish.

d20	Goals
1	Add to their amazing collection
2	Complete a bucket list
3	Control a group of people
4	Defeat a rival
5	Earn fame
6	Earn someone's love
7	Earn someone's respect
8	Escape from their past
9	Find a deity
10	Find a new cure

d20	Goals
11	Gain scientific knowledge
12	Gain territory
13	Make new friends
14	Restore their family name
15	Reunite their family
16	Revenge
17	Rise through the military ranks
18	Solve a mystery
19	Stop an event from happening
20	Win a competition



Non-Player Characters' Tactics

How far will an NPC go to accomplish their goals? How will the character try to accomplish their goals? These questions can be revealed in the tactics they use. Each tactic provides a wealth of plot hooks that could take your story in many directions.

d20	Tactics
1	Assassination
2	Biological weapons
3	Computer manipulation
4	Distraction
5	Espionage
6	Expanding territory
7	Extortion
8	Grandiose show
9	Lying
10	Military Aggression

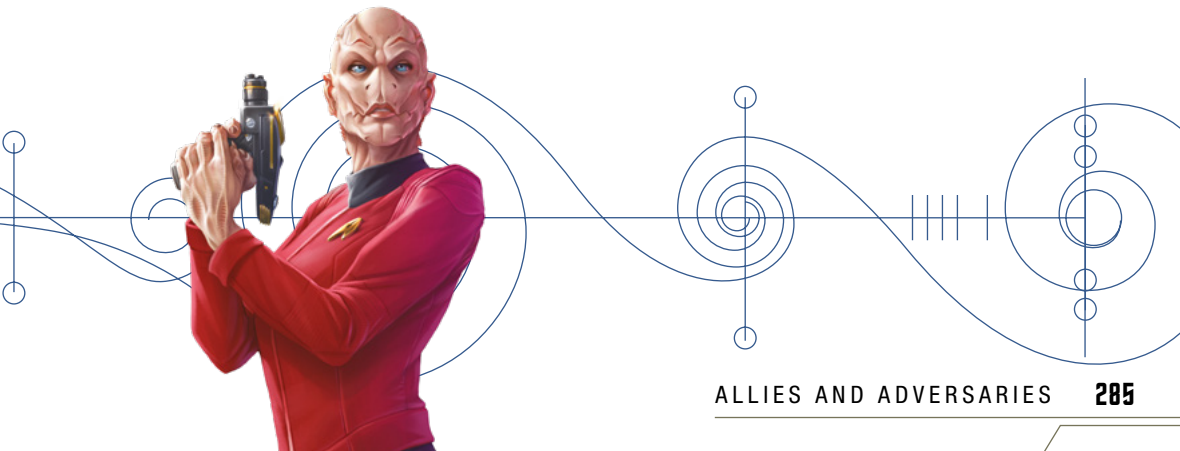
d20	Tactics
11	Political manipulation
12	Protecting secrets
13	Revealing secrets
14	Sacrifice others
15	Sacrifice self
16	Science
17	Stealing
18	Subjugation
19	Technological upgrades
20	Trading

Non-Player Characters' Federation Outlook

Every character introduced to the *Star Trek* universe has an opinion of the United Federation of Planets. This opinion will help determine how NPCs may be inclined to interact with a representative of the Federation. Adapt this table as needed if you are playing a non-Starfleet character.

d20	Outlook
1	Annoyed
2	Beneficial
3	Blasé
4	Condemning
5	Controlling
6	Excited
7	Furious
8	Gullible
9	Idolizing
10	Indebted

d20	Outlook
11	Interested
12	Jealous
13	Manipulatable
14	Manipulating
15	Proud
16	Respecting
17	Terrified
18	Unconvinced
19	Underwhelmed
20	Welcoming



Life-Form Origins

In space, life comes in infinite diversity in infinite combinations. From the base of their anatomy to the structure of their body, the definition of a life-form has been expanded upon with observation. These origin and structure types will give you tools to help explain what the NPC you interact with looks and acts like.

d20	Origins
1-10	Carbon-based
11	Ammonia-based
12	Arsenic-based
13	Exotic-based
14	Incorporeal
15	Methane-based
16	Photonic
17	Silicon-based
18	Sulfur-based
19	Technological
20	Xenon-based

Body Structure Symmetry

Life comes in many shapes, and most life-forms carry some form of symmetry with their body structure. This means parts of their bodies are the same as other parts. For example, humanoids have a bilateral symmetry as their left half matches their right. Sea stars have radial symmetry as they have several of the same body parts that radiate from a central point. Some entities, such as incorporeal creatures, have no symmetry at all.

d20	Symmetry
1-10	Bilateral
11-12	Spherical
13-14	Biradial
15-16	Trilateral
17-18	Radial
19-20	Asymmetrical

Carbon-Based Life

For a more detailed idea of what a carbon-based life-form looks like, consult this matrix.

d20	Types
1-4	Animal
5-8	Plant
9-12	Monera
13-16	Fungus
16-20	Protist

Exotic-Based Life

To determine what type of exotic particle the life-form is made from, roll on this matrix.

d20	Types
1-4	Anaphasic life-form
5-8	Electromagnetic life-form
9-12	Magnetic life-form
13-16	Nucleogenic life-form
16-20	Neurogenic life-form

Incorporeal Life

Incorporeal entities come in many shapes, sizes, and forms. To help determine what form your incorporeal life-form takes, consult this matrix.

d20	Types
1-3	Biomimetic life-form
4-6	Gas-based life-form
7-9	Energy-based life-form
10-12	Spiritual entity
13-14	Dark matter life-form
15-16	Life-force entity
17-18	Psionic entity
19-20	Multidimensional being

BEASTS OF THE GALAXY CREATION

“Poisonous, carnivorous, strength of ten men? Huh, sounds like my ex.”

— COMMANDER JACK RANSOM

Life-Form Size

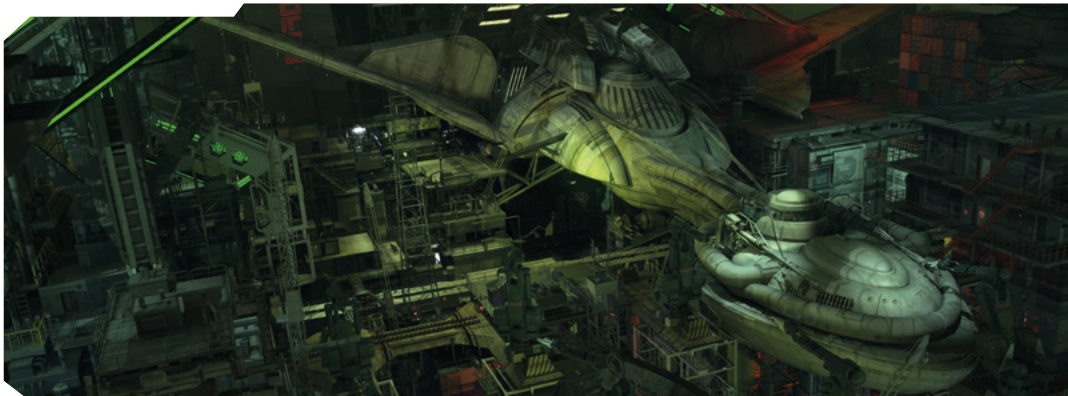
When creating a beast or unintelligent creature for your character to interact with, consider how big it is. Is the creature an amoebic-sized invader or does the creature look like a small asteroid? These sizes, classes, and adaptations are a generalization of what you may see when you come across a beast on a foreign planet or in space.

d20	Size
1-2	Microscopic
4-6	Tiny
7-9	Small
10-12	Humanoid
13-15	Big
16-17	Very Big
18-20	Cosmozoan

Vertebrates

Many species in the Galaxy have evolved a spine to help them stand upright and to protect their nervous system’s spinal cord. These species can be sorted based on specific behaviors and anatomical features.

d20	Class
1-5	Amphibian
6-8	Bird
9-11	Fish
12-15	Mammal
16-18	Reptile
19-20	Unknown



Invertebrates

Some species in the Galaxy have evolved without needing a spine to help them stand upright. These species can be sorted based on specific behaviors and anatomical features.

d20	Class
1-3	Annelid
4-6	Arachnid
7-9	Cnidarian
10-12	Echinoderm

d20	Class
13-15	Insect
16-18	Mollusk
19-20	Unknown

Structural Adaptations

As creatures evolve into their niches, often there are anatomical and skeletal mutations that help them survive. Compounded over time, these mutations become dominant in a species and help ensure the species will survive.

d20	Structural Adaptation
1	Antennae
2	Beak
3	Crushing claws
4	Enhanced smell
5	Extended vision distance
6	Extended vision spectrum
7	Fur
8	Gills
9	Long neck
10	Multiple legs

d20	Structural Adaptation
11	Pheromone receptors
12	Scales
13	Shell
14	Slashing claws
15	Spines
16	Tail
17	Tentacles
18	Venom glands
19	Webbed fingers and toes
20	Wings

Behavioral Adaptations

In addition to structural adaptations, animals usually have to adapt their behaviors in order to survive in a specific niche. These behavioral adaptations are handed down over time with some being genetic and others being learned.

d20	Behavioral Adaptation
1	Ambushing
2	Burrowing
3	Climbing
4	Colonizing
5	Communication
6	Diurnal
7	Flying
8	Hibernation
9	Increase size
10	Migrating

d20	Behavioral Adaptation
11	Mimicry
12	Moving with a group
13	Nocturnal
14	Pack hunting
15	Parasitism
16	Playing dead
17	Predation
18	Stalking
19	Swimming
20	Symbiosis

Preferred Environments

All creatures are built to survive specific conditions and usually thrive when in those conditions. These environments are where you would typically find a beast.

d20	Preferred Environment
1	Alpine
2	Arctic
3	Atmosphere
4	Deciduous forest
5	Flood plain
6	Grassland
7	Jungle
8	Living organism
9	Mountains
10	Moving water

d20	Preferred Environment
11	Rainforest
12	Rocky desert
13	Salt water
14	Sandy desert
15	Scrublands
16	Standing water
17	Subterranean
18	Swamps
19	Vacuum of space
20	Volcanic features



SPACEBORNE ENTITY CREATION

“Sir, is the appellation ‘Junior’ to be the life-form’s official name?”

— LIEUTENANT COMMANDER DATA

Mental Capacity/Awareness

Spaceborne creatures have varying degrees of mental capacity. How developed a creature's brain is will dictate its behaviors as well as its interaction with other species.

d20	Mental Capacity/Awareness
1	Adaptive
2	Biomimetic
3	Child-like
4	Curious
5	Empathic
6	Gestalt
7	Hunger-driven
8	Hyperintelligent
9	Malicious
10	Manipulative

d20	Mental Capacity/Awareness
11	Parasitic
12	Patient
13	Programmed
14	Psionic
15	Rational
16	Symbiotic
17	Telekinetic
18	Telepathic
19	Unfathomable
20	Vengeful



Metabolic Energy Type

Spaceborne entities do not necessarily consume food in the same way that creatures born on planets do. In fact, some spaceborne entities consume and metabolize energy that is deadly to most living organisms. The energy a spaceborne entity needs to survive might also reveal what types of defenses they have.

d20	Energy Type
1	Alpha particles
2	Antiproton
3	Baryon
4	Chroniton
5	Crystalline energy
6	Dekyon
7	Electron
8	Gluon
9	Graviton
10	Lepton

d20	Energy Type
11	Metreon
12	Nadion
13	Omicron
14	Polaron
15	Radiogenic particles
16	Sporocystian energy
17	Tachyon
18	Tetryon
19	Thoron
20	Verteron

Morphology

While spaceborne entities sometimes have bodies like beasts of the Galaxy, many have body types that are uniquely adapted for living in the vacuum of space. These morphologies reveal not only what a creature's body is made from, but they may also inform an onlooker on what threat the entity may present.

d20	Morphology
1	Amoebic
2	Annelid
3	Cnidarian
4	Crystalline
5	Cybernetic
6	Dark matter-based
7	Energy-based
8	Gaseous
9	Liquid
10	Metallic

d20	Morphology
11	Photonic
12	Planetoidal
13	Plasmatic
14	Platyhelminth
15	Psychic
16	Radiation-based
17	Silicon-based
18	Solanogen-based
19	Swarm-like
20	Vessel



Spaceborne Entity Preferred Environment

Spaceborne entities are specifically adapted to life in space; however, most have environments and niches that they are the most suited to. While some of these entities journey or migrate elsewhere, they may act territorial when found in their preferred environments.

d20	Preferred Environment
1	Asteroid fields
2	Black holes
3	Class I nebulae
4	Class II nebulae
5	Class III nebulae
6	Class IV nebulae
7	Class V nebulae
8	Comet trails
9	Dark matter regions
10	Gaseous planet atmospheres

d20	Preferred Environment
11	Gravity wells
12	Magnetic projections
13	Mycelial network
14	Other universes
15	Pulsar projections
16	Spatial folds
17	Spatial vacuum
18	Stellar chromospheres
19	Subspace
20	Wormholes

Spaceborne Entities

With infinite diversity in infinite combinations, spaceborne entities may take nearly any form imaginable. This table presents entities that Starfleet has encountered over the years.

d20	Entity
1	Beta Renner Cloud
2	Beta XII-A entity
3	Calamarain
4	Crystalline entity
5	Dikironium cloud creature
6	Farpoint cnidarian
7	Gekli
8	Gormagander
9	Koinonian
10	Komar

d20	Entity
11	Nucleogenic cloud being
12	Organian
13	Pycan space moth
14	Quantum singularity life-form
15	Rubidoux electron cnidarian
16	Space amoeba
17	Species GS54
18	Tardigrade
19	Telepathic pitcher plant
20	Zetarian





APPENDIX III

LOCATIONS AND STARSHIPS

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STRANGE NEW WORLDS

“Terraformers are often obsessive. It frequently goes with the career profile.”

– COUNSELOR TROI



OVERVIEW

NO SINGLE PRINT RESOURCE COULD EVER CATALOG every star, system, species, or spatial phenomenon present in a large region of space, nor could any one resource adequately detail all the possible locations you may encounter or explore during your *Captain's Log* experiences. Use the guidance below to create sectors of space for you character and crew to explore.

NUMBER OF NOTABLE SYSTEMS

d20	Number of Notable Systems in Sector
1–3	3
4–8	5
9–15	7
16–19	9
20	11

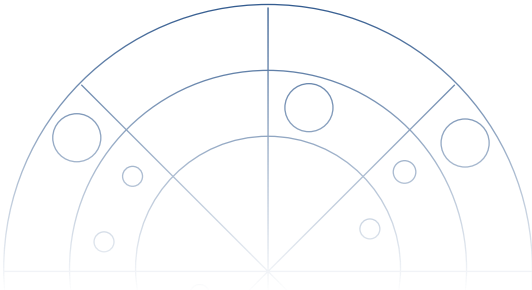
Note: All other star systems in the sector can be generated if you wish; these star systems should primarily be unremarkable Class-M main sequence stars and sub-dwarfs, some Class-K, and a few Class-G main sequence stars.

Sector Generation

Any given sector may contain more than 150 star systems, but there is rarely the need within a campaign to create every single star and system within a sector. *Star Trek* stories are usually about those star systems and their inhabitants that provide the greatest dramatic potential, so you'll want to determine how many **notable systems** are contained within the new sector. Do so by rolling a **d20** and consulting the **Number of Notable Systems** table.

STAR GENERATION

The vast majority of stars are small, dim, red main sequence stars with lifespans between 500 million to one trillion years old. Larger and more luminous stars similar to Sol or 61 Cygni (Tellar Prime's star) are present in smaller numbers. Create a star by following this process:



- First, roll a **d20** and consult the **Spectral Class Matrix**. If you roll a 20, roll a **d20** on the **Special Spectral Matrix**, which represents much more rare stars.
- Second, to get the sub spectral class, roll a **d20**, divide by 2, and round down. Count a result of 20 as a 0.
- Third, roll a **d20** on the **Luminosity Class Matrix** to find where the star is on the H-R Diagram. Note that results of II, II, Ib, or Ia along with the spectral type of F, A, B, or O would be exceedingly rare and never with the L/Y/T types. White Dwarfs and Brown Dwarfs do not need to roll on the Luminosity Class Table.

SPECTRAL CLASS MATRIX

d20	Spectral Class
1-12	Class M
13-16	Class K
17-18	Class G
19	Class F
20	Special

SPECIAL SPECTRAL MATRIX

d20	Special Spectral Class
1-2	Class A
3-4	Class B
5-6	Class O
7-11	Class L/Y/T
12-13	White Dwarf
14-15	Brown Dwarf
16-20	Roll on the Notable Spatial Phenomena Table

LUMINOSITY CLASS MATRIX

d20	Luminosity Class
1-12	VI
13-16	V
17-18	IV
19	III
20	II, Ib, Ia

***Example:** The gamemaster, Mina, wants to generate a star system and decides to use some randomness to help generate ideas. First, they roll a d20 on the Spectral Class Table and get a 13, a class K star, orange and cooler than Sol. They then roll a d20 and get a 7. Seven divided by 2 is 3.5, rounded down is a 3. The star is a K3, near the upper end of the K class in temperature and mass. Finally, they roll a d20 on the Luminosity Class Table and get a 10, a V or main sequence star that burns hydrogen at its core. The star is a K3V, a star much like HD 219134, which is thought to have six exoplanets circling it.*

BINARY STARS

Most stars in the Milky Way are binary stars; Earth's sun is a notable exception. To add this level of detail, roll a d20; if you roll an even number, it means the star system has two stars in it. This second star is generated just like the primary, but when rolled, the results on the Spectral Class and Luminosity tables must be lower than the primary star to represent its lower mass. You are free to choose if the two stars circle close to each other and the planets circle both, or the stars are quite far apart in their system.

Stars that are far apart, such as Alpha Centauri A and B (23 AUs) or 61 Cygni A and B (24 AUs) tend to have their own planetary systems with planets in fairly stable orbits that resonate with the orbital period of the two stars around each other. There are fewer planets in these systems than in solitary star systems. Two stars that circle very close to each other, such as Sirius A and B (7.5 AUs) or stars that orbit closer, will tend to have just a single system of planets circling their common center of gravity.

***Example, continued:** Mina wants to see if the star system is a binary. They roll a d20 and get a six, meaning there is a second star in the system. This second star gets a roll of 10 on the Spectral Table (class M), a 10 (resulting in a M5), and a 15 on the Luminosity Table, but this last roll is higher than the primary star and must be rerolled, getting a 3. Thus, the secondary star is a M5V, a small red main sequence star. Mina calls this system Dencali. The primary star would be referred to as Dencali A and the red companion star would be Dencali B.*

SPATIAL PHENOMENA

In addition to notable systems, sectors contain **notable spatial phenomena**. While all sectors contain a variety of common spatial phenomena (e.g., rogue planets, disperse icy debris, or variations in the density of the interstellar medium), some sectors contain notable types of spatial phenomena

that invariably invite drama and invoke the curiosity of the main characters. Roll a **d20** and consult the **Notable Spatial Phenomena Table** to populate your sector with a variety of notable spatial phenomena. Pick the option (A-E) that best suits the needs of your narrative.

NOTABLE SPATIAL PHENOMENA TABLE

d20	Option A	Option B	Option C	Option D	Option E
1-3	Nebula, Class 1	Rogue Planet	Stellar Flare, Class 1	Nebula, Class 2	Gravitational Waves, Class 1
4-8	Nebula, Class 2	Nebula, Class 1	Ember Star	Nebula, Class 3	Ion Storm, Class 1
9-13	Ion Storm, Class 1	Nebula, Class 2	Ember Star	Nebula, Class 4	Nebula, Class 1
14-17	Gravitational Waves, Class 2	Radiation Storm, Class 3-5	Ember Star	Stellar Flare, Class 1	Gravitational Waves, Class 2
18-20	Gravitational Waves, Class 3	Neutron Star	Stellar Flare, Class 2	T-Tauri Star	Ion Storm, Class 2

Note: You should also generate a star system near the center of the phenomena, ignoring any special results.

System Generation

After determining the notable system’s star, roll a **d20**, apply any relevant modifiers, then consult the **Number of Planets Table** to create a notable star system. While most systems will have unremarkable, small rocky or icy worlds and gas giants, these tables enable you to generate more interesting notable planets and other worlds. Modifiers to the number of planets are listed that represent low-mass star systems (such as red dwarf systems) to high-mass systems (hot blue stars), as well as how old they are. Older stars will have evolved off the main sequence and swallowed their nearest planets, such as when the Earth’s sun becomes a red giant and will easily absorb Mercury and Venus. Regardless of how many modifiers are applied, there will always be at least one world present in a notable star system.

Example, continued: Mina has created a K3V star named Dencali, and now they want to generate some planets for the system. Looking at the modifiers, two apply, the -2 gained from being a K-class star and the -3 of being in a

binary system. Mina makes a d20 roll with the result of 7; 7-2-3=2, resulting in Dencali A having three worlds. As Mina has a distant binary star here of M5V, they roll again, getting a 14. As M-class stars have a -3, that gives a result of 11, with another -3 for being in a binary system leaving a result of 8, giving Dencali B five worlds.

NUMBER OF PLANETS TABLE

d20	Result
1 or lower	1
2-5	3
6-8	5
9-15	7
16-17	9
18-19	10
20 or more	11

Note: All other star systems in sector can be generated if you wish, but these star systems should primarily be unremarkable Class M main sequence stars and sub-dwarfs, some Class K and few Class G main sequence stars.

*T-Tauri stars are very young and would have no habitable planets yet formed. All planets should be rolled from the **Inner Worlds Table** with the result of any habitable world ignored. White Dwarfs are stellar remnants, and thus should have no habitable worlds beyond those that have possibly been terraformed by ancient societies. All habitable worlds should be “former” habitable worlds and Class-L, M, O, and P worlds now Class-D husks.

MODIFIERS FOR NUMBER OF PLANETS TABLE			
Modifiers to d20 roll based on star or Special (cumulative)			
M Class	-3	Giant Star (III)	-3
K Class	-2	Bright or Supergiant Star (II, Ia, Ib)	-5
G Class	0	Brown Dwarf	-1
F Class	+1	T-Tauri / White Dwarf*	-5
A Class	+2	Member of a Binary System	-3
B or O Class	+2		

WORLDS UPON WORLDS

The next step is to find where the primary habitable world is in the system. Roll a **d20**, divide by 4, and round up. That's the planet's orbital position, such as Earth being the third planet in its system. A roll on the **Primary World Table** will give the description in the classifications used in the *Star Trek* universe. If this result has the world in a greater orbital position than you have planets, the primary world is considered to be the outermost world. In binary systems, if the second star has its own planetary system, make the same roll, but this is not for a second primary world. Instead this world is the last world to roll on the **Inner Worlds Table**.

But what else is in the system besides just the primary habitable world? Planets closer to their star than the primary world should get a roll on the **Inner Worlds Table**; worlds farther out get a roll on the **Outer Worlds Table**.

***Example, continued:** Mina has three worlds around Dencali A and they roll a d20 for the primary world's orbital position, getting an 8. Eight divided by four and rounding up is 2. That means Dencali A II is the primary world. They roll on the Primary World Table and get a result of 20, and Mina chooses a Class-O world, meaning Dencali A II is an ocean world with scattered islands across its surface. Rolling on the Inner Worlds and Outer Worlds table makes Dencali A I a Class-D world, and Dencali A III a Class-J Jovian. Dencali B has five worlds, and Mina rolls a d20 to get the orbital position of the final inner world there, getting a 7; 7 divided by 4 and rounded up is 2. So, from the innermost world to outermost world around Dencali B, Mina generates a Class-J, N, J, P, and finally C.*

INNER WORLDS TABLE	
d20	Inner Worlds
1	Class Y (Demon)
2-3	Class B (Geomorteus)
4-6	Class N (Reducing)
7-11	Class J (Hot Jupiter)
12-16	Class D (Barren) or Asteroid Belt
17-19	Class H (Desert)
20	Class L, K, or M

Note: If you roll a result that lists multiple choices, you may choose one that fits a story you wish to tell.

PRIMARY WORLD TABLE	
d20	Primary World
1-5	Class L or E (Marginal or Geoplastic)
6-12	Class M (Terrestrial)
13-18	Class K (Adaptable)
19-20	Class O or P (Pelagic/Ocean or Glaciated)

Note: If you roll a result that lists multiple choices, you may choose one that fits a story you wish to tell.

OUTER WORLDS TABLE

d20	Outer Worlds
1	Class L (Marginal)
2-5	Class C (Icy Geoinactive)
6-14	Class J (Jovian; Gas Giant)
15-18	Class D or Asteroid Belt (Icy/ Rocky Barren)
19	Class I, S, or T (Super Jovian)
20	Class P (Glaciated)

Note: If you roll a result that lists multiple choices, you may choose one that fits a story you wish to tell.

NOTABLE WORLD MOONS

You may also want to generate a number of moons for worlds. For non-Jovian worlds, roll on the following table for number of moons. Typically, if there is one moon, it will be larger (e.g., Earth's moon); multiple moons usually will be smaller, asteroid-like moons (e.g., Mars's Phobos and Deimos)

d20	Number of Moons
1-10	1
11-15	2
16-17	3
18-19	4
20	5+

Hot Jupiter-type worlds will have fewer moons than a gas giant in the outer star system. Each of these worlds can be rolled for on the Inner Worlds table, a Class-J result becoming a Class-D barren world of asteroid size, and the regular Class-D result being a moon of Luna's size. Jovians or Super-Jovians found in the outer system will inevitably have dozens of small asteroid-like moons in orbit. Their number of major moons will equal **1d20 divided by 4, rounding up**.

***Examples:** Jupiter has four major moons (Io, Europa, Ganymede, and Callisto) and at least 75 minor moons. Saturn has three major moons and likely over 100 minor moons. Two of the major moons (Titan and Rhea) are noted as such due to their mass, and Enceladus is major due to its geysers and likely subsurface ocean with possible life. Additionally, all currently known Jovian worlds have ring systems of some sort. This may not hold true across all Jovian worlds in the Star Trek universe, so you should determine if the Jovian-like worlds you create are ringed or not.*

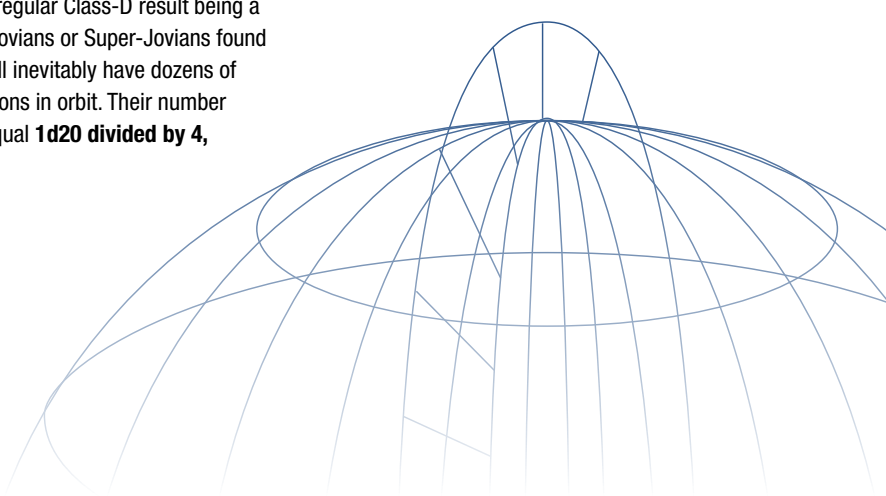
MAPPING YOUR NEW SECTOR

Sectors are usually 20x20x20 light-years in size. If you wish to map your new sector in three dimensions, roll a **d20** for each x, y, and z coordinate inside that sector. Choose a mapping software of your choice or just make 20x20x20 boxes on graph paper to map these stars in whichever direction you wish. ■

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Putting It All Together

Now that you have created a sector of space and populated it with several notable systems, worlds, and moons, feel free to tie that sector into your ongoing narrative.



A DESIGNING A CIVILIZATION

THERE ARE A FEW THINGS TO KEEP IN MIND WHEN generating a random civilization for a world.

First, these matrixes assume a Human/Earth-like progression of technology. It's not true that a civilization will always progress at the same rates as Humans did on Earth, and many species may be more or less advanced in different areas of learning. Thus, it is entirely possible for a Bronze Age society to have discovered (perhaps by accident) the idea of microbes and can treat infections in a way that only late industrialization civilizations did on Earth. The technological level should be seen as an "average."

Second, these matrixes assume that most technological development must stem from the mastery of fire, meaning worlds where there is little to no oxygen or burnable material would be less

likely to master refining ores into metals and other discoveries that stem from that.

Third, these matrixes assume a standard carbon-based life model such as found on Earth. Non-carbon-based life would clearly be far more successful on non-Class-M worlds than it would on others. Keep these ideas in mind when using the below tables.

Planetary population is a highly variable number based on rate of reproduction, how stable the planet's climate is, how easy it is for the sentient population to have access to foodstuffs, etc. With the naked eye, all but the largest settlements are invisible from space, but with sensors it's quite easy to seek out even small groups of beings.

CIVILIZATION CHARTS

d20	Technological Development Level	Planetary Population	Governance	Planet Modifiers	Technological Development Level and Planetary Population
1-5	Hunter / gatherer	Hundreds of thousands	Simple (anarchy, tribal, oligarchy, autocracy)	Class O and P	-2
6-11	Bronze / iron	Millions	Transitional (theocracy, monarchy, dictatorship)	Class H and K	-3
12-14	Scientific method	Hundreds of millions	Representation (democracy, confederacy, communist, republic)	Class A/B/C/D	-10
15-17	Industrialization	Hundreds of millions to billion	Transitional representation (constitutional monarchy or crowned republic, temporary junta)	Class E/F/G	-6
18-19	Information	Billion to a few billions	High tech (Direct democracy, technocracy, socialist republic)	Class M	+1
20	Space	Several billion	Strange (cybernetic collective, Random Outcome Generator, leader chosen by lottery and killed after some time, etc.)	Roll again	Roll again

Types of Governments

Now that you've created a world and an interesting civilization, use the following information to add more detail about their type of government your character may encounter.

Any attempt to make a document that summarizes differing forms of government is bound to make some broad generalizations to ensure that it does not run to the length of an encyclopedia. This section is not meant to be taken as a political science thesis; many of these forms of governance can overlap to produce unique results.

TYPE OF GOVERNMENT

d20	Government
1–5	Anarchy
6–10	Democracy
11–15	Oligarchy
16–20	Monarchy

Groupings of Polities

When multiple polities come together to form a larger whole, there are a few overall types of governance you can easily use for your new culture.

TYPE OF POLITY

d20	Result
1–5	Alliance
6–10	Confederation
11–15	Empire
16–20	Federation



Types of Religion

Each world encountered by Starfleet has its own unique philosophies and religions based on millennia of social adaptation and theological debate. Here, we only have space to broadly categorize some of the belief systems found among the religions of Earth. These descriptions offer ideas for building societies in your adventures.

TYPE OF RELIGION

d20	Result
1–2	Agnosticism
3–4	Animism
5–6	Atheism
7–8	Deism
9–10	Dualism
11–12	Henotheism
13–14	Monolatry
15–16	Monotheism
17–18	Pantheism
19–20	Polytheism

Types of Societies

One of the ways a society can be defined is in terms of their progress along a developmental scale, starting from a foraging culture to one that is warp-capable or perhaps even possessing technology surpassing that of the Federation. The following are several broad categories of societal progress.

TYPE OF SOCIETY

d20	Result
1–2	Foraging
3–4	Pastoral
5–6	Horticultural
7–8	Agricultural
9–11	Industrial
12–15	Post-Industrial
16–19	Warp-Capable
20	Advanced

What Do They Have to Offer?

Roll a d20 and consult this random table to determine what resource(s) a new species or civilization has to offer.

d20	Resource Available for Trade
1-2	Mineral deposits
3-4	Agricultural overabundance
5	Space for colonization
6	Art and cuisine
7	Research opportunities
8	Archaeological finds
9	Natural wonders
10-11	Scientific or educational expertise

d20	Resource Available for Trade
12	Flora or fauna
13-14	Strategic location
15	Technological innovation
16	Religious mysteries
17	Labor force
18	Recreation
19-20	Natural or stellar phenomena



LOCATION

“The uninhabited planet was constructed long ago by a highly advanced alien race. Its sole purpose is to provide fun and amusement for space traveling passers-by.”

– CAPTAIN KIRK

LOCATIONS BY THEME

DO YOU NEED TO GENERATE A FASCINATING location for your story to land in? Do you need to add flavor to a place or character? Use these location prompts to enrich your narrative. Roll on this Location by Theme table and then roll on the outcome table.

LOCATIONS BY THEME

d20	Outcome
1-2	Alien
3-4	Cataclysmic
5-6	Contaminated
7-8	Cosmic
9-10	Dimensional
11-12	Habitat
13-14	Military
15-16	Political
17-18	Religious
19-20	Research

Alien

d20	Alien
1-2	The location contains a lost relic of an ancient species, such as the T'Kon or the Chodak.
3-4	The location is ostensibly a pleasure resort, but it is really a ruse to test the moral character of the crew, according to the alien culture's code of ethics.
5-6	The locals here engage in a ritual of greeting that requires each party to part with an item of extreme sentimental value.
7-8	The passages, entrances, and exits in this location do not lead into one another in accordance with Euclidean geometry.
9-10	The pulse and hum of insect masses fills your ears here. The walls are lined with innumerable hives.
11-12	The location is the site of a childrearing creche, and any native child has the right to evict any visitors whom they deem dangerous or offensive.
13-14	The location contains an archaeological artifact that could act as a "Rosetta stone" for a previously untranslatable language.
15-16	The species present in this location are among the most diverse in local space and include members of species who do not live in this quadrant.
17-18	This location seems to be a life-form, but communication is very difficult.
19-20	In this strange location gravity is reversed, but only in random spots.

Cataclysmic

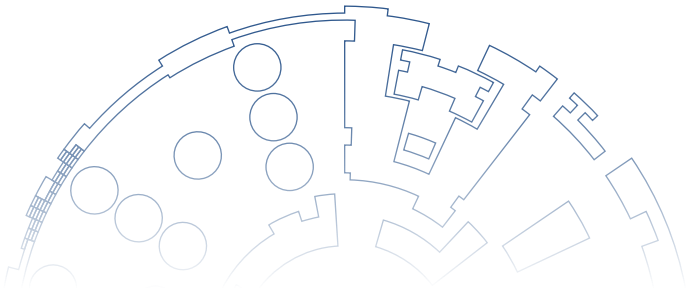
d20	Cataclysmic
1-2	Countdown: The location is doomed, and its end is rapidly approaching. Without immediate intervention, the location will be destroyed by a cosmic anomaly, a reactor meltdown, or some other destructive act.
3-4	Eruption: A mudslide, a sewage overflow, or a volcanic eruption threatens to bury the location or render it uninhabitable.
5-6	War Zone: Warring factions are engaged in open conflict over the area, and blast marks and dangerous munitions litter the area and make it dangerous to travel through.
7-8	Impact: The location has been devastated by the high-speed impact of an astronomical object or a crashing starship or station. The debris from the impact may still be falling and threaten to kill those in its path.
9-10	Plague: A highly contagious disease has broken out and contaminated the area. Whether caused by natural phenomena or artificially, the location may appear to be pristine but is too dangerous for those without proper gear.
11-12	Uprising: A civil war threatens the area, causing militants to become fiercely territorial and seek to disrupt the dominant government in any way. In some cases this involves terrorism, but in others it involves the threat of kidnapping.
13-14	Life Support Failure: For unknown reasons the life support systems or natural biome of the area has failed. Those without proper equipment will quickly die without any assistance.
15-16	Forbidden: The area has been declared off-limits to outsiders. While this sounds benign, the consequences for trespassing are dire and have grave political or personal repercussions as those who guard the area will not take trespassers lightly.
17-18	Infestation: A life form has been discovered in the location that is dangerous and unpredictable. The life form could be savage ravenous mites, a sophisticated silicon predator, or even a trained attack animal that has been unleashed to attack outsiders.
19-20	Absolute Bedlam: The location is being destroyed by multiple factors which may be a coincidence or deeply linked. Roll twice and apply both results.

Contaminated

d20	Contaminated
1-2	Toadstool-like growths occasionally belch green mist spores here.
3-4	Local animal and sentient life appear fatigued, with bloodshot eyes and sallow skin.
5-6	A parasite that infests plastics begins making tricorders, phasers, and other items crawl away on their own.
7-8	An airborne, slow-acting microorganism attaches to metal and eventually leaves it unable to conduct electricity.
9-10	Plant life that is exposed to the mutagen begins giving off hallucinogenic pollen.
11-12	A virus that affects most humanoids heightens ambition, grandiosity, and feelings of competition.
13-14	A sentient computer virus seeks to alter all knowledge in the databanks to change the perception of reality and history to suit its own aims.
15-16	Injuries sustained in this location heal instantly, but they leave behind ominous welts over the healed tissue.
17-18	Subspace schisms allow the “photonic realm” to seep through into this location.
19-20	Unprotected organisms who physically touch one another at this location swap tissue.

Cosmic

d20	Cosmic
1-2	Special nebular gases in this location act as a filter, allowing you to see otherwise-invisible phenomena through the viewports.
3-4	This ultra-dense nebula conducts sound in space.
5-6	Radio signals emanating from the asteroids in this system seem to emulate the signals sent by neurons in a human brain.
7-8	This location’s appearance matches exactly the dreams of multiple crew members.
9-10	Schools of “space fish” flit by randomly.
11-12	A previously unknown type of black hole exists in this location. It is incredibly difficult to pick up on scanners, and its gravity field isn’t noticeable until you’re very close.
13-14	This area of space contains a nebula whose cosmic dusts can support agricultural crops, such as coffee, even in the cold of space.
15-16	Strange radiations quickly warp incidental floating biomatter into large cosmozoan creatures.
17-18	This location is a cosmic doldrum, where warp drive requires much more power to function at the same speed.
19-20	A rogue planet, not beholden to the gravity of any star, passes through this location.



Dimensional

d20	Dimensional
1-2	The location is experiencing a glitch where half of the crew perceives the other half as several seconds out of sync with the universe.
3-4	Sensors detect impossible solanagen readings, and crew members report hearing strange clicking sounds onboard.
5-6	All sense of friction and drag seems to be missing at this location.
7-8	In this location materials that are normally electrical conductors are now insulators, and vice-versa.
9-10	Strange images float around in this location. You could swear that some of them are melting clocks.
11-12	The features of your crew are in flux at this location, warping and distorting at random.
13-14	Random objects seem to shrink away slowly into nothingness in this dimension.
15-16	Everyone in this location sees random images and people from their past.
17-18	This location features a portal to the Mirror Universe. It appears to be stable.
19-20	Inorganic matter breaks down after 24 hours within this location.

Habitat

d20	Habitat
1-2	Devastation: The damage to the ship is so intensive that it is impossible to determine what disabled it.
3-4	Poor Maintenance: The ship was disabled due to lack of preventative maintenance or using inadequate parts.
5-6	Hostile Life Form: A life form has been introduced aboard the vessel. The crew was unable to secure the life form and were either all killed or forced to abandon ship.
7-8	Critical System Failure: A failure of one of the ship's essential systems, such as the inertial dampers or environmental control systems, inoperable.
9-10	Abandoned Ship: The crew were forced to disembark from the vessel. Perhaps they were captured, or they left to crew another vessel.
11-12	Hazardous Materials Leak: Containers of toxic chemicals or radioactive waste were accidentally released aboard the vessel, rendering its atmosphere hazardous to life forms and forcing the crew to abandon ship.
13-14	Sabotage: The ship's critical systems were sabotaged either by explosive devices or hostile malware, rendering it incapable of supporting its crew anymore.
15-16	Damaged In Battle, Pirates: The ship was disabled after being targeted for plunder by pirates. The random types of weaponry involved, and the methods of attack, reveal that trained crews of mercenaries/pirates did this.
17-18	Damaged in Battle, Fleet: The ship was crippled by vessels belonging to another government. The sophisticated weaponry and advanced targeting involved reveals precision training belonging to Starfleet, Klingon, or other governments.
19-20	Combination of Factors: Roll twice and apply both results, as it was only a matter of time before the vessel became disabled.

Military

d20	Military
1-2	Scanners detect the use of Augment DNA among the personnel at this location.
3-4	A Starfleet officer previously thought to have died is a prisoner here.
5-6	The location is an arsenal that holds a terrifying weapon.
7-8	The leaders at this location want to engage in an officer exchange program.
9-10	The location is currently under attack by a different faction of the species that owns it.
11-12	This location supposedly holds classified intelligence that Starfleet could use for self-defense.
13-14	This location also serves as a military court, and its administrators have a grudge against one of the crew.
15-16	Local tradition holds that members of visiting crews should donate a weapon of some sort for the location's trophy room.
17-18	This location features prototype equipment that your enemies want to get for themselves.
19-20	The administrators of this location do not respect anyone who does not beat them in a simulated wargame.

Political

d20	Political
1-2	The location's administrators are conducting negotiations with a Federation enemy right now.
3-4	The crew member who first steps foot into this location is instantly appointed as "Ambassador from the Federation," regardless of seniority.
5-6	Custom holds that anyone caught lying in this location is subject to unpleasant corporal punishment.
7-8	No weapons are permitted here, and any energy or chemical weapon fired here explodes in its user's hand.
9-10	Conversations are expected to happen via a process similar to Vulcan mind melds.
11-12	The ostentatious decorations here contain statues dedicated to the most recent leaders of all significant local factions.
13-14	One room in this location holds trophies taken from fallen conquerors, including some from ancient Earth and Vulcan.
15-16	All communication done in this location must be preceded by the speaker reciting their lineage to the 15th maternal ancestor.
17-18	The location belongs to an ultra-pacifistic faction that will not admit anyone who has ever taken a life, nor anyone in whom they can detect meat or other foods taken from animals.
19-20	This large location features holo-presence alcoves, allowing representatives from across the Galaxy to attend and discuss matters.

Religious

d20	Religious
1-2	The location is experiencing signs related to an old prophecy. Could it actually be coming true?
3-4	A local holiday requires that adherents treat visitors with copious hospitality.
5-6	The location is hosting a ritual debate between leaders of two rival sects.
7-8	The location's holy text is revealed to be a copy of "Far Beyond the Stars" by Benny Russell.
9-10	The adherents here consider speaking in the first person to be a prayer to a false god, and they don't take kindly to false gods.
11-12	The culture's religion dictates that the philosophy or religion of the first of a group of visitors must become the culture's religion for one year.
13-14	The location is home to one of Earth's pantheons (Egyptian, Greek, Inuit, Mesoamerican, etc.), long held to have faded away, but still alive.
15-16	A nigh-omnipotent energy being bestows brief "divine" powers on the faithful here as a joke.
17-18	The location is host to a religious envoy who only wants to deal with "legitimate" clergy of a culture that is alien to their own.
19-20	The location is host to a tradition taught by missionaries from a Federation culture before the development of the Prime Directive.

Research

d20	Research
1-2	Alerts begin flashing suddenly, announcing a containment breach of some sort.
3-4	An apparatus at this location is supposed to be able to recreate a scene from the past, so long as it can analyze an object or person that was there.
5-6	The subject of an experiment at this location seems to have intermittent possession of the senses, speech, and movements of the researchers.
7-8	The communications equipment here plays a distress call from your ship, sent from one hour in the future.
9-10	This location contains research material that you know was stolen from a major alien faction.
11-12	Random computers flash "They are lying to you" when the researchers are not looking.
13-14	The self-aware computer here demands all visitors submit to an invasive brain scan.
15-16	This location is host to entities who claim to be the reanimated selves of famous scientists.
17-18	One person present is an android doppelganger of one of the crew. Or is the crew member the duplicate?
19-20	This location features a laboratory that looks like it comes from 19th century Earth, but whose apparatus can create experiments on par with 24th-century technology.

SHIPS AND STATIONS

“It’s an alien ship, a design I’ve never seen before.”

– U.S.S. HURON HELMSMAN

GENERATING SHIP DAMAGE

USE THESE PROBABILITY MATRIXES TO DETERMINE what kind of damage your ship takes after sustaining a hit. The System Hit Matrix is a quick way to determine which system is adversely affected by damage. The Minor to Catastrophic Ship Damage probability matrix allows for more detailed prompts to explain ship damage.

System Hit Matrix

d20	System Hit
1	Communications
2	Computers
3-6	Engines
7-9	Sensors
10-17	Structure
18-20	Weapons



Minor to Catastrophic Ship Damage

d20	Damage to Ship
1-5	Minor Damage: Computer Glitches, Strained Power Network, Temporarily Disabled, Negligible Damage
6-10	Moderate Damage: Minor Hull Breach, EPS Grid Overloaded, Subspace Field Disabled, Minor Repair
11-15	Critical Damage: Exposure to Space, EPS Grid Failure, Major System Offline, Major Repair
16-20	Catastrophic: Critical System Destruction, Life Support Failure, Ruined Hull, Repair Necessitating Spacedock

Minor Damage

d20	Damage
1-5	Temporarily Disabled: A random system has been knocked offline by the damage. Internal sensors, the ship's astrometric lab, or even replicators may be knocked offline.
6-10	Strained Power Network: The ship's EPS grid is not functioning at 100%. Until repaired, the crew cannot use the ship to attempt any tasks.
11-15	Computer Glitches: The damage has knocked several processors offline. Until repaired, all tasks requiring the ship's technical systems will be at one step greater Difficulty.
16-20	Negligible Damage: The damage appears more serious than it is, and does not affect any critical system.

Moderate Damage

d20	Damage
1-5	Minor Hull Breach: A minor hull breach has sealed off small portions of the ship's decks. Until repaired, any further results of Moderate Damage become Critical Damage.
6-10	Subspace Field Disabled: The ship is currently unable to maintain a stable warp bubble. The ship is unable to go to warp, though its impulse drive is not affected.
11-15	EPS Grid Overloaded: The ship's power grid is going critical. Until repairs are made, no traits can be used to affect any tests.
16-20	Minor Repair: The ship has suffered extensive damage that requires multiple crewmembers to repair. Until the ship takes time to repair this damage, you are not allowed to spend Momentum for advantages related to the ship's tasks.

Critical Damage

d20	Damage
1-5	Exposure to Space: The damage has exposed sections of the ship's inner hull to space. As the crew works to seal the breaches, all tasks take twice as long to accomplish.
6-10	EPS Grid Failure: The ship's power grid has completely failed. The ship is unable to move, raise shields, initiate comms, or use any other system until it is repaired.
11-15	Major System Offline: A major ship system is knocked offline, such as life support, artificial gravity, shields, weapons, propulsion, or main power. Until it is repaired, that system is not available for use.
16-20	Major Repair: The ship has suffered serious damage that affects multiple key systems. Until the ship is repaired, it rolls one fewer d20 on all tests.

Catastrophic Damage

d20	Damage
1-5	Critical System Destruction: The ship has sustained enough damage that a key system is permanently offline until repaired. Roll 1d20 to determine the system. 1-5 Transporters, 6-10 Engines, 11-15 Shields and Weapons, 16-20 Sensors.
6-10	Life Support Failure: The ship's inertial dampers, environmental controls, and air purification systems have been taken offline. Until repaired, all tests rolled aboard the ship are made at one step greater Difficulty, and for each hour life support has been offline the crew complement is reduced by 10.
11-15	Ruined Hull: The ship's hull has been so egregiously damaged that next time damage is generated for the ship, re-roll any result that is Minor or Moderate damage.
16-20	Repair Necessitating Spacedock: The damage is too extensive to be repaired on its own. Until the ship is returned to a spacedock it can only operate at minimal power, and multiple systems are offline.

DOWNTIME FOR MAINTENANCE

USE THIS RANDOM TABLE TO GENERATE SYSTEM errors when a new system is installed or upgraded. This can also be used when a ship is fresh off the line or when you need to decide how long it will take to repair damage. Roll a **d20** twice; first to indicate which system breaks down, second to determine how long it will take to restore.

d20	System Down	How long?
1-4	Comms	1 hour
5-8	Computers	3 hours
9-11	Engines	6 hours
12-14	Sensors	12 hours
15-17	Structure	24 hours
18-20	Weapons	48 hours

DETERMINING CREW CASUALTIES

IF YOU WISH TO KNOW AN ESTIMATE OF CREW casualties following a battle or other cataclysmic event, you may roll on the tables below for each

department that suffered a breach. The first table determines the loss of life in the department, while the second determines the status of the survivors.

d20	Fatalities
1-6	None
7-11	A handful of fatalities or less
12-15	Roughly half the department lost
16-18	Majority of the department lost
19-20	Loss of the entire department (no need to roll for survivors)

d20	Survivors
1-6	No injuries
7-11	A handful of minor injuries
12-15	Many minor injuries, a handful of major injuries
16-18	All survivors injured, a mix of major and minor
19-20	All survivors have major injuries



APPENDIX IV

ADDITIONAL MATRIXES

IV.10 ADDITIONAL MATRIXES312

ADDITIONAL MATRIXES

“We all deserve to belong somewhere.”

– DAL R’EL

ADDITIONAL PROBABILITY MATRIXES

Use these additional matrixes to generate ideas or to add additional elements to your ongoing narrative as needed. ■



IV.101



DOWNTIME ON A SHIP

Games

Even the best Starfleet officers need a break. When their shift ends, and even sometimes before it begins, a ship provides numerous activities for a crew member to de-stress from the rigors of the job. If at a loss for what type of games are being played, roll a d20 and consult the matrix below.

d20	Game
1	Baccarat
2	Barokie
3	Blackjack
4	Cardassian pinochle
5	Chula
6	Dabo
7	Diplomath
8	Dom-jot
9	Durotta
10	Electronic darts

d20	Game
11	Go
12	Kadis-kot
13	Kal-toh
14	Kotra
15	Poker
16	Shuffleboard
17	Strategema
18	Terrace
19	Tongo
20	Tri-D chess

The Gym

Crew members are expected to be fit both mentally and physically to the best of their capabilities. Because of these expectations, many ships installed a gym for crew members to use. If at a loss for what type of martial arts are being practiced when your character enters a sparring room, roll a d20 and consult the matrix below.

d20	Martial Art
1	Aikido
2	Boxing
3	Ch'Vashrek
4	Chaka Hramdal
5	Fencing
6	Hapkido
7	Jiu-jitsu
8	Judo
9	Kalaripayattu
10	Karate

d20	Martial Art
11	Kung fu
12	Mok'bara
13	Ryadam
14	Sumo
15	Suus Mahna
16	Tai chi chuan
17	Tatharoc
18	Tsunkatse
19	Vershaan
20	Wrestling

FAMILY EVENTS

Serving with family on board can present an entirely new universe of challenges. Roll a d20 and consult this matrix to generate unexpected incidents and to ramp up family drama.

d20	Event
1-2	Someone's pregnant
3-4	Eccentric relative comes for a visit
5-6	Rebellious child
7-8	Someone's heart is broken
9-10	A family member has died

d20	Event
11-12	Previously unknown family member appears/arrives/etc.
13-14	Planning a surprise party
15-16	Family member seriously ill
17-18	Huge argument and no one can agree to disagree
19-20	Relative committed a crime

MINING AND RESOURCE PLOT COMPONENTS

IN ADDITION TO EXPLORATION, STARFLEET engages in mining and resource operations that play a vital role in keeping the fleet active. Roll a d20 and consult this matrix to generate a quick, random mining and resource plot component to drop into your adventure.

d20	Plot Component
1-4	Conducting Surveys
5-8	Establishing Mining Rights
9-12	Resource Allocation
13-16	Resource Extraction
17-20	Setting Up a Defense Perimeter

Mining Hazards

Mining is a dangerous profession. Even with multiple safety programs and redundant systems in place, things can go wrong. Roll a d20 and consult this matrix to generate hazards during a mining operation.

d20	Mining Hazard
1-2	Cave-in
3-6	Hazardous/corrosive gas
7-10	Non-sentient predator

d20	Mining Hazard
11-14	Air depleted
15-18	Machinery malfunction
19-20	Loss of gravity or energy

Resource Required

Resources might be scarce, especially after a ship experiences combat that leads to serious damage. Also, ships that are unable to get back to space docks or stations may suffer from wear and tear while in service. This could call for a side mission to collect the resource or risk a delay in your current mission. Roll a d20 and consult this matrix to determine which resource you and your crew seek out.

d20	Resource Needed
1	247th element
2	Benamite
3	Beryllium
4	Bilitrium
5	Boridium
6	Cerium
7	Cortenum
8	Deuterium
9	Diboridium
10	Dilithium

d20	Resource Needed
11	Iridium
12	Latinum
13	Magnesite
14	Nitrium
15	Rodinium
16	Rubindium
17	Sirillium
18	Tellerium
19	Verterium
20	Two resources depleted. Roll twice.

RANDOM RADIATION

RADIATION IS THE EMISSION OF ENERGY IN THE FORM OF WAVES OR PARTICLES. THERE ARE MANY FORMS of radiation, each of which has its own dangers and severity. Roll a d20 and consult this matrix to pick a radiation to use in your story.

d20	Random Radiations
1	Alpha
2	Beta
3	Delta
4	Gamma
5	Chroniton
6	Electromagnetic
7	Geodesic
8	Gravimetric
9	Ionizing
10	Kinoplasmic

d20	Random Radiations
11	Metaphasic
12	Neurogenic
13	Omicron
14	Plasma
15	Subspace
16	Temporal
17	Tetryon
18	Thalaron
19	Thermionic
20	Thoron

A TIME INTERVALS

BELOW IS A MATRIX YOU MAY USE TO RANDOMLY determine time intervals for anything from the replenishment of a resource to applying a time

d20	Time Interval
1	10 seconds
2	30 seconds
3	One minute
4	Five minutes
5	15 minutes
6	30 minutes
7	One hour
8	Three hours
9	Six hours
10	12 hours

restriction to a task. If the interval rolled seems too restrictive or not restrictive enough, feel free to re-roll.

d20	Time Interval
11	One day
12	Three days
13	One week
14	Two weeks
15	One month
16	Three months
17	Six months
18	One year
19	Two years
20	Five years

A NAME GENERATORS

Alien Name / World Generator

Use the columns below to combine syllables to create alien species and world names.

- **Select** how many syllables you want the species or world to have. If you select less than four syllables, then omit the last letter(s) in the progression suggestion.

d20	Progression	A	B	C	D
1	ABCD	Ba	El	Vid	Opu
2	BACD	De	Im	Zog	Ura
3	CABD	Fi	On	Buk	Ase
4	ACBD	Go	Up	Dal	Eti
5	BCAD	Hu	Ar	Fem	Ixo
6	CBAD	La	Es	Gin	Ovu
7	DBAC	Me	It	Hop	Uwa
8	BDAC	Ni	Ov	Lur	Aza
9	ADBC	Po	Ux	Mas	Ebe
10	DABC	Ru	Az	Net	Idi

- **Roll** on the d20 column to determine the syllabic progression.
- **Roll** on the A, B, C, D matrixes in order of the combination of letters presented in your progression result. Combine the resulting syllables in the progression order, or in whatever order most fits your needs.

d20	Progression	A	B	C	D
11	BADC	Sa	Eb	Piv	Ogo
12	ABDC	Te	Id	Row	Ufu
13	ACDB	Vi	Og	Suz	Ali
14	CADB	Wo	Uf	Tab	Emo
15	DACB	Zu	Al	Ved	Inu
16	ADCB	Be	Em	Wif	Opa
17	CDAB	Di	In	Zog	Use
18	DCAB	Fo	Op	Dul	Ato
19	DCBA	Gu	Ur	Gam	Evu
20	CDBA	Ha	At	Lin	Iwa

Planet Name Generator

Roll on any or all the columns in the matrix below to create a random world with a “Starfleet survey” name. It is up to you which of any of these columns, and in which order, to use to name your planet. Of course, you may use the name generator to assign alien names to systems.

d20	Letter	Designator
1	Alpha	I
2	Beta	II
3	Gamma	III
4	Delta	IV
5	Epsilon	V
6	Zeta	VI
7	Eta	VII
8	Theta	VIII
9	Iota	IX
10	Kappa	X

d20	Letter	Designator
11	Lambda	Prime
12	Mu	Secundus
13	Nu	Major
14	Xi	Minor
15	Chi	A
16	Omicron	B
17	Sigma	C
18	Tau	D
19	Psi	E
20	Omega	F

WHERE ARE YOU INJURED?

If you happen to lose a fight, you sustain an injury. The following matrix will tell you where on or in your body the injury occurred. This injury should be explained in your narrative along with how you go about healing it.

d20	Injury Location
1-3	Left arm
4-6	Right arm
7-9	Left leg
10-12	Right leg

d20	Injury Location
13-16	Torso
17-18	Internal
19-20	Head

*Adapt this table based on your character’s anatomy

WHAT TYPE OF INJURY?

Once you know where you’ve been injured, you may roll on the matrix below, or if you have a narrative in mind already, you may decide to just choose an injury from the list.

d20	Injury Type
1-2	Slice wound
3-4	Puncture wound
5-6	Bruise
7-8	Break
9-10	Sprain

d20	Injury Type
11-12	Burn
13-14	Compound fracture
15-16	Muscle tear
17-18	Detached tendon
19-20	Dislocation



APPENDIX V

FORMS

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V.50	QUICK REFERENCE SHEET 322



CAPTAIN'S LOG CHARACTER SHEET

NAME: *Robert Delacourt*

ENVIRONMENT: *Homeworld (Earth)*

PRONOUNS: *He / him*

EARLY OUTLOOK: *Starfleet*

TRAITS: *Human*

EDUCATION: *Starfleet Academy,
Operations Track*

RANK: *Captain*

CAREER LENGTH: *Experienced*

ASSIGNMENT: *Captain, U.S.S. Athena*

CAREER EVENTS: *Conflict with a Hostile
Culture (Cardassians)
Negotiated a Treaty*

ATTRIBUTES

CONTROL	10
DARING	08
FITNESS	08
INSIGHT	10
PRESENCE	11
REASON	09

DISCIPLINES

COMMAND	04
CONN	03
SECURITY	03
ENGINEERING	02
SCIENCE	02
MEDICINE	02

FOCUSES: *Cardassian Tactics
Classical Theater
Diplomacy
Oratory
Romulan Politics
Starfleet Protocol*

VALUES: *I Will Never Trust a Cardassian
Renaissance Man
Starfleet to the Core
Words are More Powerful than Weapons*

EQUIPMENT OR OTHER DETAILS: *Phaser type-1, tricorder, standard uniform*

Captain's Log Starship / Station Sheet

NAME: *U.S.S. Athena*

CLASS: *Galaxy class*

REGISTRY: *NCC-73224*

SCALE: *6*

TRAITS: *Federation Starship*

TALENTS: *Adaptable Energy Weapons
Advanced Research Facilities
Captain's Yacht
Diplomatic Suites
High-Resolution Sensors
Improved Power Systems*

SYSTEMS

COMMS	09
COMPUTERS	11
ENGINES	10
SENSORS	10
STRUCTURE	10
WEAPONS	10

DEPARTMENTS

COMMAND	03
CONN	02
SECURITY	02
ENGINEERING	03
SCIENCE	03
MEDICINE	02



CAPTAIN'S LOG CHARACTER SHEET

NAME: _____

ENVIRONMENT: _____

PRONOUNS: _____

EARLY OUTLOOK: _____

TRAITS: _____

EDUCATION: _____

RANK: _____

ASSIGNMENT: _____

CAREER LENGTH: _____

CAREER EVENTS: _____

ATTRIBUTES

CONTROL	
DARING	
FITNESS	
INSIGHT	
PRESENCE	
REASON	

DISCIPLINES

COMMAND	
CONN	
SECURITY	
ENGINEERING	
SCIENCE	
MEDICINE	

FOCUSES: _____

VALUES: _____

EQUIPMENT OR OTHER DETAILS: _____

CAPTAIN'S LOG STARSHIP / STATION SHEET

NAME: _____

CLASS: _____

REGISTRY: _____

SCALE: _____

TRAITS: _____

TALENTS: _____

SYSTEMS

COMMS	
COMPUTERS	
ENGINES	
SENSORS	
STRUCTURE	
WEAPONS	

DEPARTMENTS

COMMAND	
CONN	
SECURITY	
ENGINEERING	
SCIENCE	
MEDICINE	



missions

CHARACTER:

SUMMARY:

DEVELOPMENT:

VALUES:   

CAREER EVENTS:

SUMMARY:

DEVELOPMENT:

VALUES:   

CAREER EVENTS:

SUMMARY:

DEVELOPMENT:

VALUES:   

CAREER EVENTS:

SUMMARY:

DEVELOPMENT:

VALUES:   

CAREER EVENTS:

MISSION TRACKER



LOG ENTRIES FORM



NAME OF MISSION/EPISODE:

OPENING LOG FOR ACT ONE:

SUPPLEMENTARY LOG TO OPEN ACT TWO:

SUPPLEMENTARY LOG TO OPEN ACT THREE:

CLOSING LOG:

VALUES USED OR CHALLENGED (POSITIVE OR NEGATIVE):

CAPTAIN'S LOG

QUICK REFERENCE



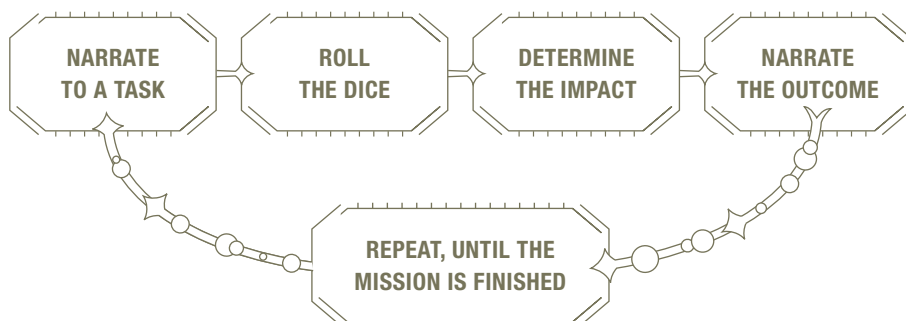
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THE "YES" OR "NO" PROBABILITY MATRIX

Probability	Yes	No
Highly Probable	01-18	19-20
Probable	01-15	16-20
Somewhat Probable	01-12	13-20
50/50	01-10	11-20
Somewhat Improbable	01-07	08-20
Improbable	01-05	06-20
Highly Improbable	01-02	03-20

CORE GAME LOOP



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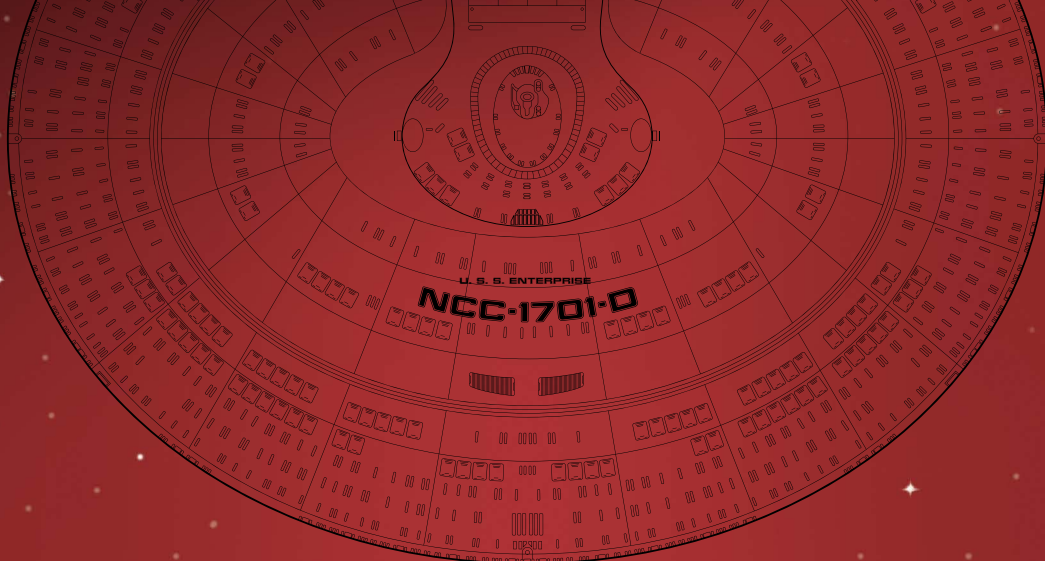
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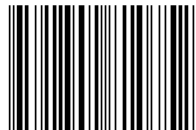


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